

WILLIAM R. PERKINS
LIBRARY



DUKE UNIVERSITY



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<http://www.archive.org/details/chanticleerseria1976duke>

The 1976 Chanticleer



A Christmas Song

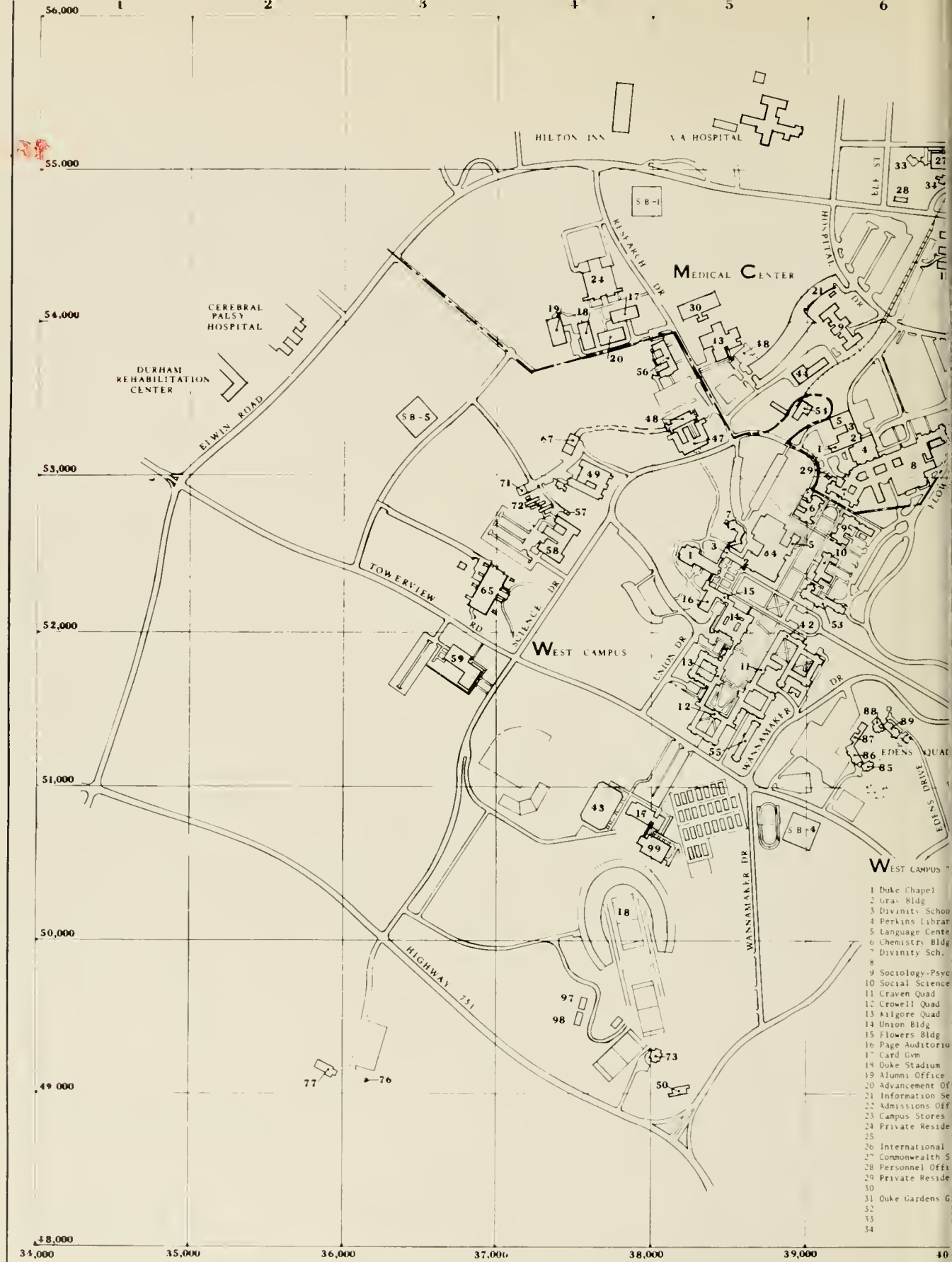
(Chorus)...So late the hour, so short the day
As I watch my life slip away
So weary my heart of the times I've been alone
Still I take comfort in knowin' that I'm goin' home.

—David Jackson, Duke employee
written while 40 ft. in the air
painting Carr building

This Is It.

The 1976 Chanticleer

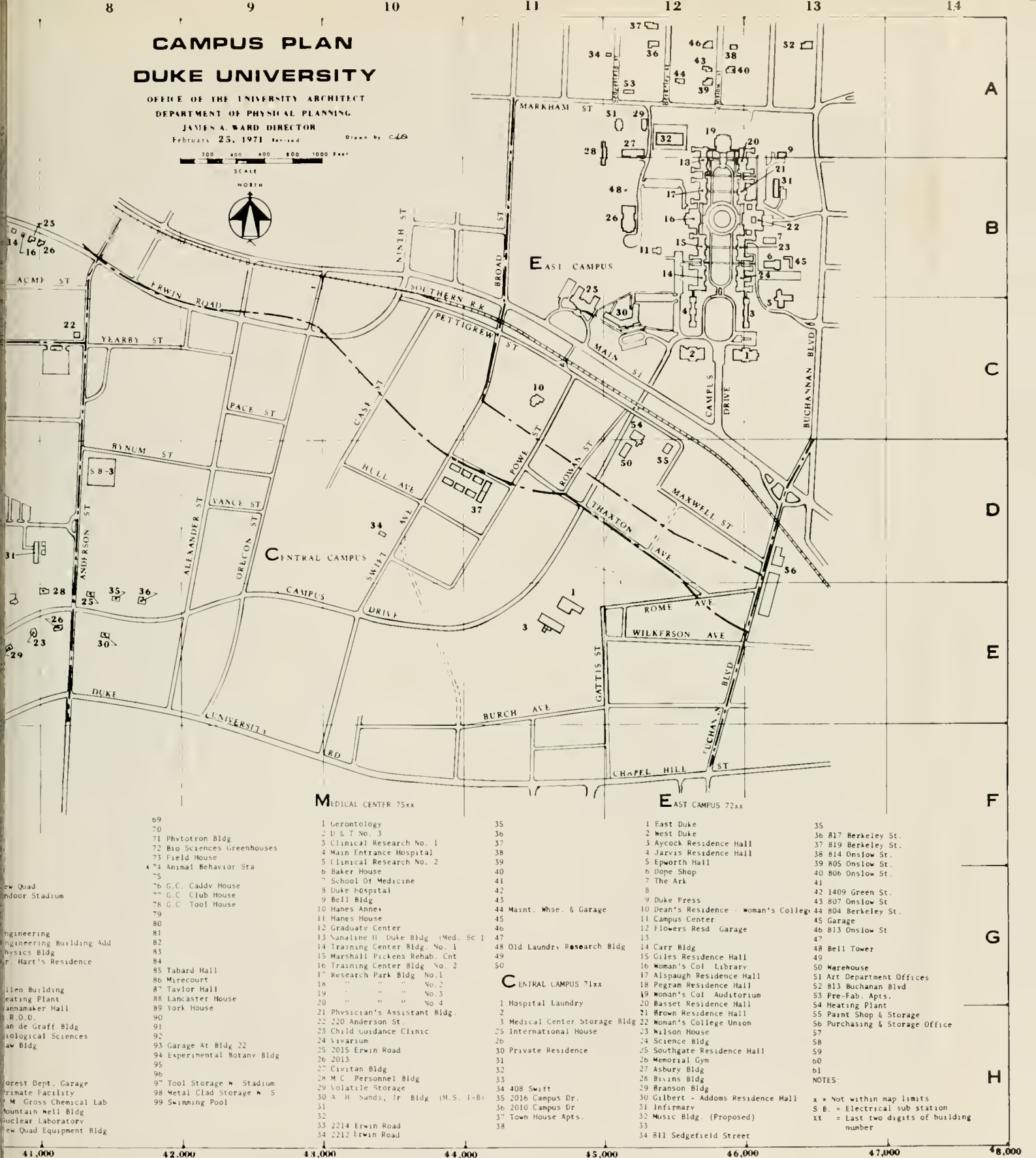
Volume ELEXEYEEVEE



CAMPUS PLAN DUKE UNIVERSITY

OFFICE OF THE UNIVERSITY ARCHITECT
DEPARTMENT OF PHYSICAL PLANNING
JAMES A. WARD, DIRECTOR
February 23, 1971 *Revised* *Drawn by C.A.*

0 200 400 600 800 1000 Feet



- 69
- 70
- 71 Phytotron Bldg
- 72 Bio Sciences Greenhouses
- 73 Field House
- x 74 Animal Behavior Sta
- 75
- 76 G.C. Caddy House
- 77 G.C. Club House
- 78 G.C. Tool House
- 79
- 80
- 81
- 82 Engineering Building Add
- 83 Physics Bldg
- 84 R. Hart's Residence
- 85
- 86 Tabard Hall
- 87 Mircourt
- 88 Taylor Hall
- 89 Lancaster House
- 90 York House
- 91
- 92
- 93 Garage At Bldg 22
- 94 Experimental Botanv Bldg
- 95
- 96
- 97 Tool Storage & Stadium
- 98 Metal Clad Storage & S
- 99 Swimming Pool

MEDICAL CENTER 75xx

- 1 Gerontology
- 2 D & T No. 3
- 3 Clinical Research No. 1
- 4 Main Entrance Hospital
- 5 Clinical Research No. 2
- 6 Baker House
- 7 School Of Medicine
- 8 Duke Hospital
- 9 Bell Bldg
- 10 Hanes Annex
- 11 Hanes House
- 12 Graduate Center
- 13 Vanaline H. Duke Bldg (Med. Sc.)
- 14 Training Center Bldg. No. 1
- 15 Marshall Pickens Rehab. Cnt
- 16 Training Center Bldg. No. 2
- 17 Research Park Bldg. No. 1
- 18 " " " No. 2
- 19 " " " No. 3
- 20 " " " No. 4
- 21 Physician's Assistant Bldg.
- 22 220 Anderson St.
- 23 Child Guidance Clinic
- 24 Vivarium
- 25 2015 Erwin Road
- 26 2013
- 27 Civitan Bldg
- 28 M. C. Personnel Bldg
- 29 Volatile Storage
- 30 A. H. Sands, Jr Bldg (M.S. 1-B)
- 31
- 32
- 33 2214 Erwin Road
- 34 2212 Erwin Road

- 35
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- 44 Maint. Whse. & Garage
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- 48 Old Laundry Research Bldg
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- 50

CENTRAL CAMPUS 71xx

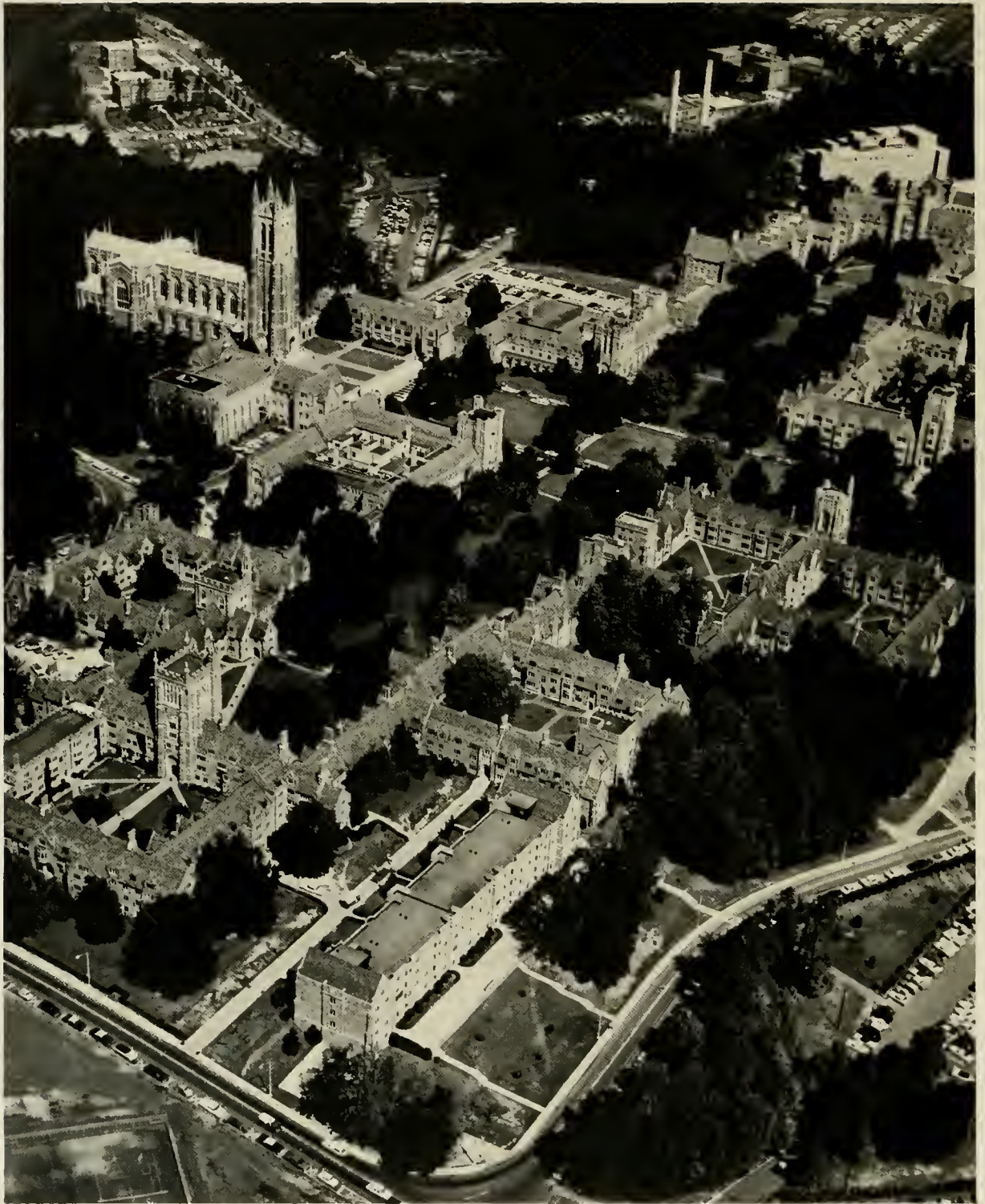
- 1 Hospital Laundry
- 2
- 3 Medical Center Storage Bldg
- 25 International House
- 26
- 30 Private Residence
- 31
- 32
- 33
- 34 408 Swift
- 35 2016 Campus Dr.
- 36 2010 Campus Dr
- 37 Town House Apts.
- 38
- 1 East Duke
- 2 West Duke
- 3 Aycock Residence Hall
- 4 Jarvis Residence Hall
- 5 Epworth Hall
- 6 Dope Shop
- 7 The Ark
- 8
- 9 Duke Press
- 10 Dean's Residence - Woman's College
- 11 Campus Center
- 12 Flowers Resd. Garage
- 13
- 14 Carr Bldg
- 15 Giles Residence Hall
- 16 Woman's Col. Library
- 17 Alspaugh Residence Hall
- 18 Pegram Residence Hall
- 19 Woman's Col. Auditorium
- 20 Basset Residence Hall
- 21 Brown Residence Hall
- 22 Woman's College Union
- 23 Wilson House
- 24 Science Bldg
- 25 Southgate Residence Hall
- 26 Memorial Gym
- 27 Asbury Bldg
- 28 Bivins Bldg
- 29 Branson Bldg
- 30 Gilbert - Addams Residence Hall
- 31 Infirmary
- 32 Music Bldg. (Proposed)
- 33
- 34 811 Sedgfield Street

- 35
- 36 817 Berkeley St.
- 37 819 Berkeley St.
- 38 814 Onslow St.
- 39 805 Onslow St.
- 40 806 Onslow St.
- 41
- 42 1409 Green St.
- 43 807 Onslow St.
- 44 804 Berkeley St.
- 45 Garage
- 46 813 Onslow St.
- 47
- 48 Bell Tower
- 49
- 50 Warehouse
- 51 Art Department Offices
- 52 813 Buchanan Blvd
- 53 Pre-Fab. Apts.
- 54 Heating Plant
- 55 Paint Shop & Storage
- 56 Purchasing & Storage Office
- 57
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NOTES

- x = Not within map limits
- S.B. = Electrical sub station
- xx = Last two digits of building number

41,000 42,000 43,000 44,000 45,000 46,000 47,000 48,000

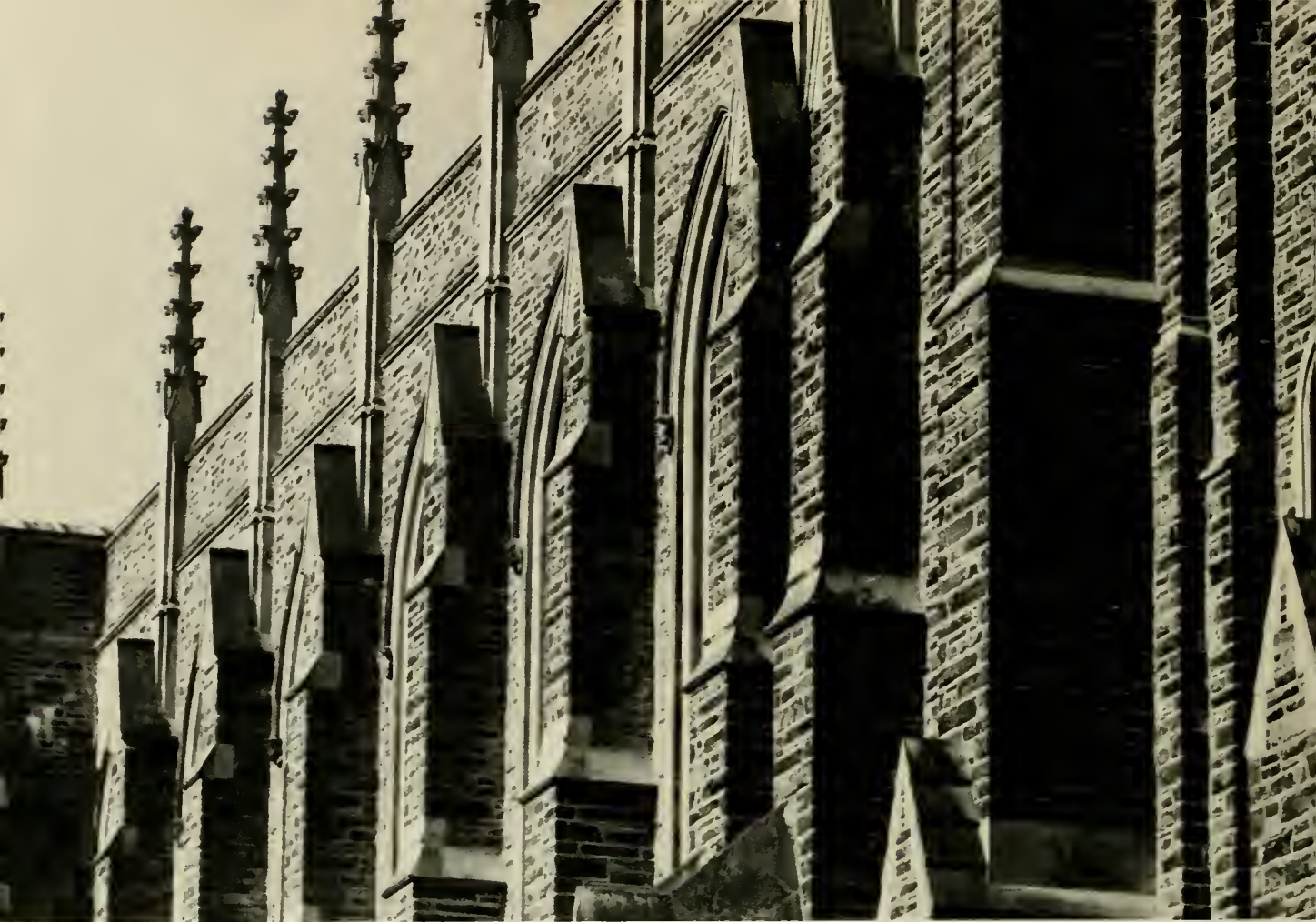


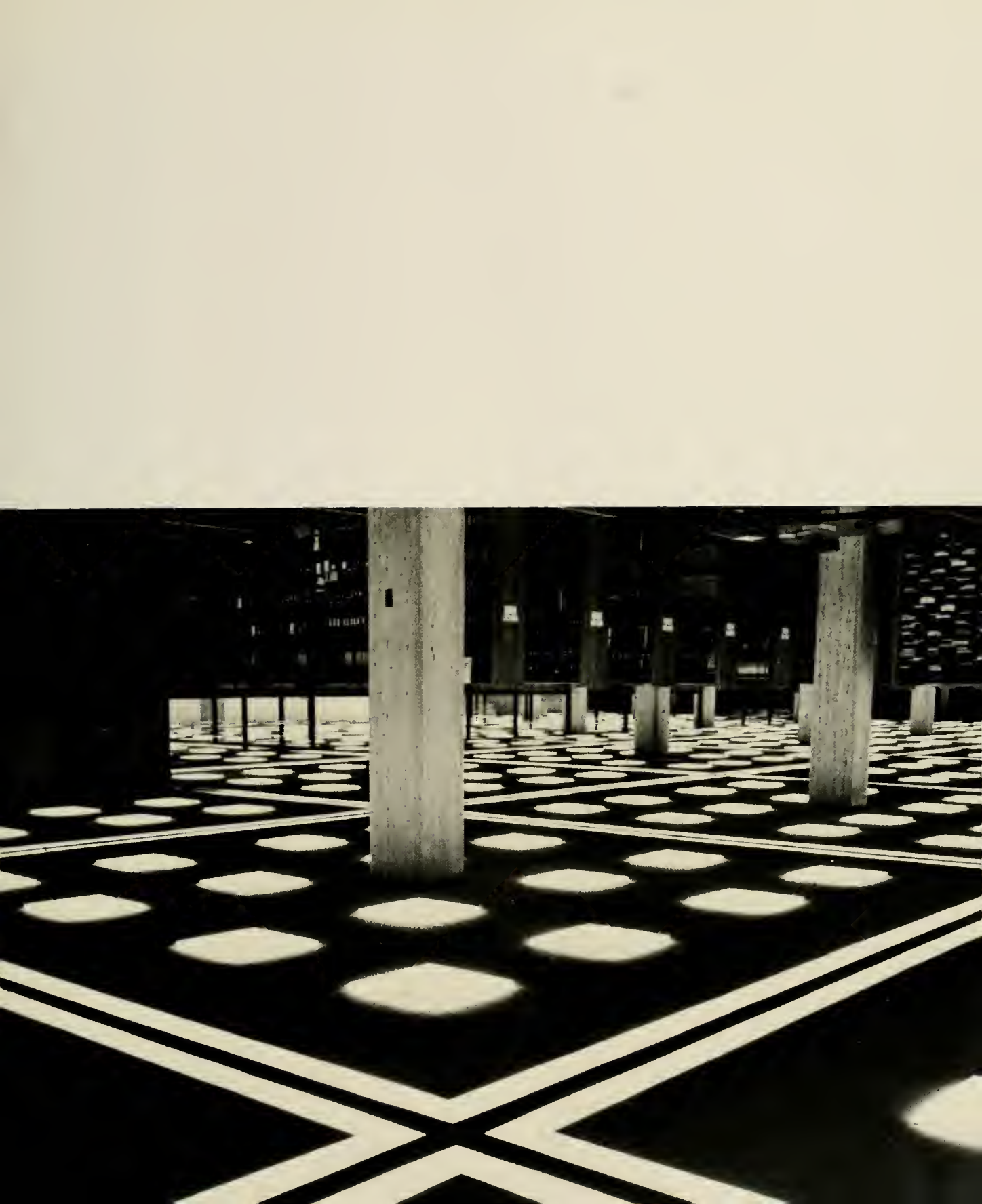


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Environment













































Faculty, Administration, & Employees















CK BAR

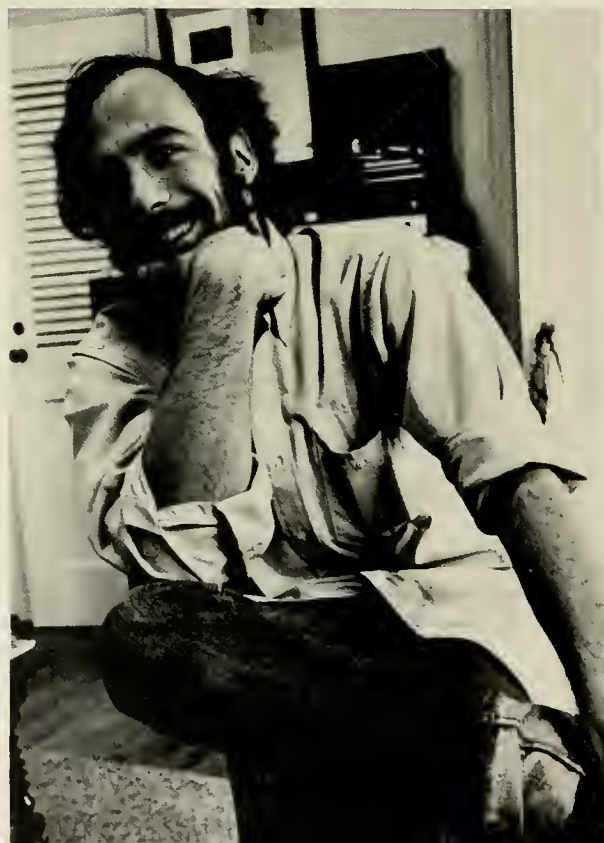
CHILI BUNGER	30	85	PEPSI	CHE
HOT DOG	35	70	SPRUE	CO
	40		GRAB	
COFFEE	20		LEMON	
HOT CHOC	15		ROOT BEER	
HOT TEA	15			
ICE CREAM	15			
			POPCORN	ACR 60























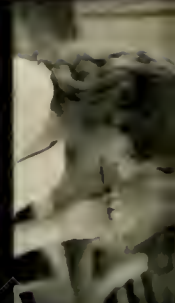












→ 15 → 16 → 16A → 17 → 18 → 18A → 19 → 19A



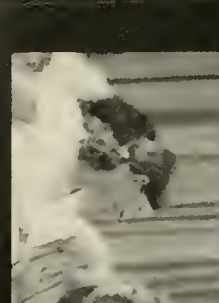
WITH A SHOOTING FILM
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MODAN SAFETY FILM
MODAN SAFETY FILM
MODAN TRI-X PAN FILM
MODAN TRI-X PAN FILM



MODAN SAFETY FILM
MODAN TRI-X PAN FILM













Editor's note: Ian Abrams occasionally writes a humor column for the Chronicle.

This being the end of yet another academic year, it is appropriate that we turn our thoughts to that shadowy something commonly called "The Duke Experience." What, precisely, is the Duke Experience? To answer that question, we must first answer the question, "What is Duke?"

Duke University is sometimes called The Harvard of the South, to differentiate it from the Harvard of the North, which is, of course, Princeton. Princeton itself nearly becomes Duke back in the Twenties, when our founder, J.B. "Buck" Duke offered them a princely sum if they would change their name to Duke and prohibit homerolled cigarettes on campus. Princeton, however, refused to change its name, sticking to its principles, so J.B. made the same deal with Durham's Trinity College which apparently didn't have any. The money Duke provided Trinity lifted it into the major leagues of universities; if it weren't for J.B.'s dough, you would now be getting a second-rate education at a third-rate college, instead of a second-rate education at a first-rate college.

What, then, is the Duke Experience? It's many things to many people: Watery spaghetti, dessicated pizza, odsified fish cakes, Pork steakettes.

300-person lectures with professors who don't know your name, and furthermore don't care.

Toilet paper wedged onto rollers that don't roll, so that it has to be peeled off sheet by sheet.

English grad students who have spent ten years studying T.S. Eliot and Physics grad students who have never heard of him.

Freewater movie equipment with an efficiency rating of 0.08%, making the phrase "There's no sound!" an inescapable part of an education here.

Organizations of blacks, organizations of women, organizations of gays, organizations of workers, organizations of everything except quad dogs, all of whom are just waiting for somebody to start something.

No leg room in the Page Auditorium seats for anyone over 5'3".

Buses that are five minutes late arriving and fifteen minutes late leaving. Seeing the one you had to catch pulling away from the bus stop when there won't be another for half an hour.

Green forms, pink forms, yellow forms, blue forms, white forms, white forms, white forms, white forms, and a veritable snowbank of multicolored cards, none of which should logically exist but all of which are vital.

Four exams and three papers due all in one week.

A bookstore that should have gone out with the second Roosevelt administration. Standing in line for seventy minutes and finding out the books you need aren't in stock yet.

Or how about this: about two weeks ago, a resident of Lancaster House went innocently into a men's room on his floor to answer a call of nature. He paused for a moment before entering the stall containing the necessary plumbing — the door, which usually hung loosely, was leaning against the opposite section of partition.

Having the cautious curiosity that marks the true scientist, he gave the door a small push, and with a BOOM heard two floors away, a section of the solid marble wall, weighing possibly two hundred pounds, collapsed inwardly.

Somewhat overjoyed at having escaped mayhem at the hands of an imploding bathroom, our hero breathed a sigh of relief and considered himself the luckiest of mortals. This opinion was revised somewhat a few days later when he learned that our friends at Housing Management intend to present the dorm with a \$300 replacement bill, even though the partition had been visibly cracked for two years.

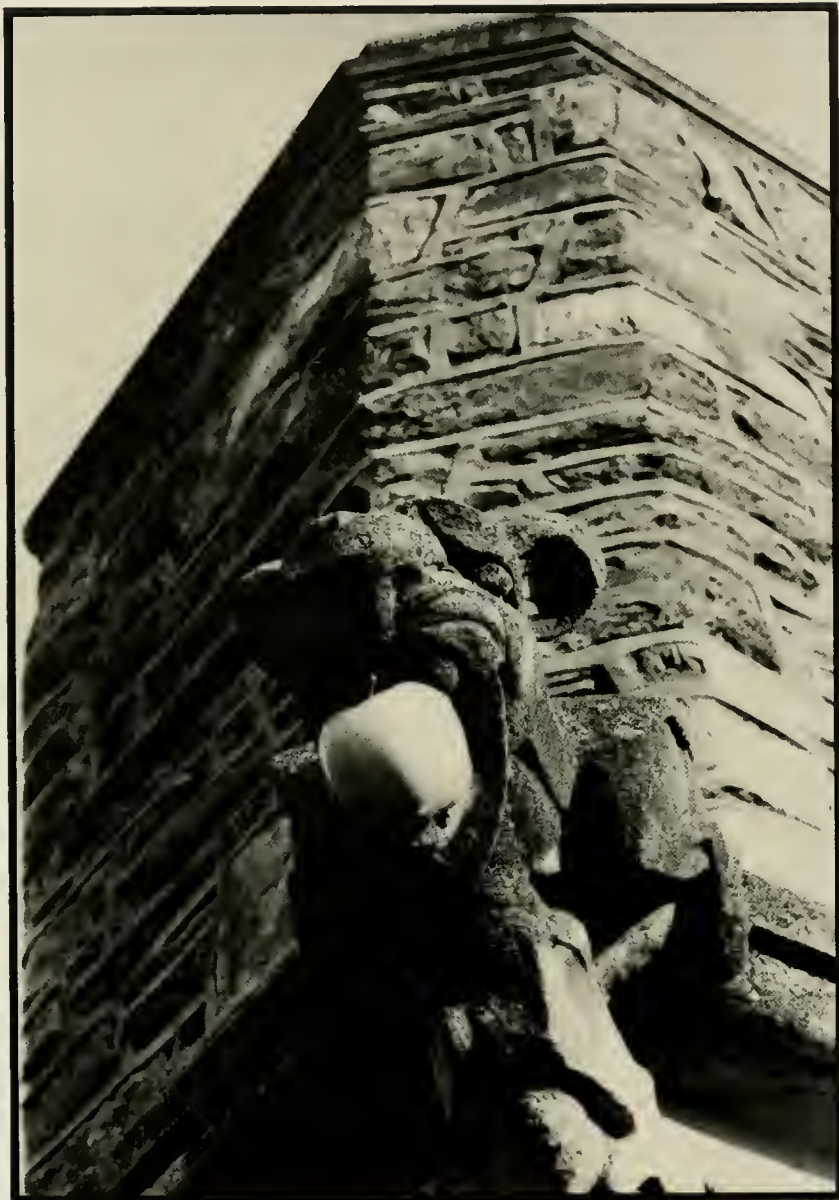
And while we're at it, the Duke Experience is the new phone non-system, post office boxes that won't open on the first try (Or second. Or third.), lab instructors who don't speak English (Try Cantonese with a chemistry accent), lines for food, lines at the bank, lines at the store, lines at registration, and the great granddaddy of all lines. Drop-Add.

But, on the other hand the Duke Experience is also Grad Center hamburgers — until you've tried one, you don't know what artistry a hamburger can represent. It's the Renaissance festival held a few weeks back. The way the Chapel looks at night. The Gothic Reading Room. The staff at the Perkins Reference desk: Ms. Canada, Ms. Blakely, and the rest, you are wonderful and we love you. Who else could find out on no notice why outhouse doors have half moons carved in them? Or who the original Star Trek cast was?

The rooms in Southgate, Edens Quad from the outside (just don't walk inside). English 153-4 with Professor Bevington. The plaque in the middle of the Main Quad: What it says may not be all that accurate but it sounds great.

Gilbert-Addoms Cafeteria, especially when they have apple-fritters. And the residents of the dorm who bake chocolate-chip cookies. Anything having to do with the Gothic Bookshop. Especially Jerry and Ms. World. And the broussing tables. The soft chairs in Flowers.

The Duke Experience. Go to Hell, Carolina!



We are funny people; we laugh at other's mistakes, but grimace when the joke is on us. We denounce violence but do not hesitate to destroy, rejecting the struggling genius. Sometimes at his death we may appreciate him.

Sitting below J.B. Duke, as the March sun shines from behind the Chapel, I watch the learned and the learning passing in labyrinthine paths. The light affects each face differently — the frown of the pre-professional, the soft smile of the helpless romantic, the bloodshot squint of the stoned. They come to graduate and go.

As do I. With two months left before graduation, I sense anticipation and dread. Will I spend the next year or years in more classrooms, taking more notes, regurgitating more thoughts, adhering to more regulations? Will I enter a more perilous and exacting realm? I am not prepared. Education is inadequate preparation for the inequalities of life, yet it is an effort to other direction.

I look at the lesson of Duke University with both nostalgia and dissatisfaction. The inefficiencies and administrative rudeness at times. The lectures and the written word have not mattered here in comparison with the lessons that lie between the lines. It is important to know that Rimbaud was a forerunner of the surrealist school, but more important to know that his verses once inspired a young man to kick heroin. Through knowing these faces, the laughter, the mistakes, the groping together towards what we think we know, lies the other education, love. To love is to listen and I listen to the vast majority of mankind that does nothing to bring humanity closer to an ideal.

We are funny people who pass smiling, searching, stabbing at life. We believe we are wise, admitting how little we know.

A car circles the main quad with its radio slicing through the spring air. The lyrics float: "The world is busting at its seams. You're just a prisoner of your dreams. Holding on for your life."

—Phillipe Sledge



1920/21

General introduction to
**PSYCHO-
ANALYSIS**



J. Abenstein



R. Armaly



J. Arnold



S. Balogh



T. Barnes



J. Acker



B. Appleton



D. Austin



S. Baldwin



A. Barnhill



C. Adams



J. Anthony



E. Autrey



C. Baldwin



A. Barrett



S. Akers



P. Amos



M. Ayrer



S. Bald



D. Barrus



G. Alcott



T. Allen



J. Baker



R. Baker



R. Beacham



C. Bieneman



D. Bittermann



C. Blanton



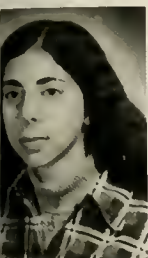
A. Bohn



R. Bosse



M. Bostian



B. Bernstein



M. Botter



M. Berg



A. Bowser



M. Bell



C. Bowers



C. Bowers



R. Broadway



C. Brandt



R. Brandon



K. Belk



D. Boyer



J. Bradshaw



D. Brady



C. Braswell



S. Brotherson

Seniors, The Class of 1976



H. Brown



N. Brown



P. Brown



G. Bruner



H. Bruno



E. Bryan



D. Bryant



L. Bullard



J. Bunch



P. Burbank



C. Burns



N. Burt



C. Burtis



B. Bush



W. Brooks



D. Caldwell



L. Calhoun



K. Cantrell





C. Caudle



R. Chantry



J. Chassen



D. Chatman



J. Childs



E. Chirichella



Christenberry



C. Christianson



P. Clavan



J. Cluett



J. Coldwell



G. Coleman



B. Colvin



C. Conner



L. Conner



C. Connolly



C. Cooper



C. Cooper



J. Cooper



L. Cosgrove



W. Cosgrove



R. Coward



M. Cox



L. Crawford



S. Crisara



W. Crow



W. Crump



A. Crozier



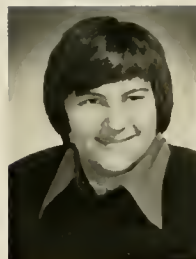
L. Dalton



J. Daly



R. Danziger



M. Daston



B. Davis



R. Davidson



P. Davis



L. Davis



P. Davis



R. Davis



J. D'Esposito



P. Deutch



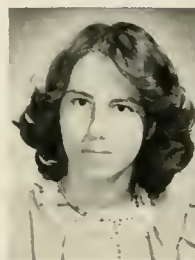
R. Dewhirst



M. Deyton



D. Dembling



D. Denny



F. Dial



G. Dodgen



D. Dietrich



L. Dominick



S. Dockett



R. Donaho



E. Dorian



S. Dowd



M. Dozier



R. Dozier



K. Dreschler



S. Drucker



A. Ducker



W. Eacho



J. Dugoni



R. Easton



D. Dusek



W. Gaston



J. Edison



C. Ekeleme



C. Elkins



E. Ellison



L. Engelman



B. Ely



W. Emhiser



M. Erickson



G. Eubanks



L. Evans



G. Fauntleroy



J. Everhart



A. Fairchild



S. Farquhar



J. Fearing



B. Feezor



G. Ferguson



L. Ferguson



T. Fetherston



S. Fetter



J. Feuer



R. Fitzsimmons



R. Fisher



B. Fluck



D. Forde



P. Fox



J. Freeman



T. Fremuth



D. Frey



T. Friderichs



N. Galinko



D. Gallaher



T. Gansler



C. Gantt



G. Garland



F. Garrott



L. Gibson



S. Giesecke



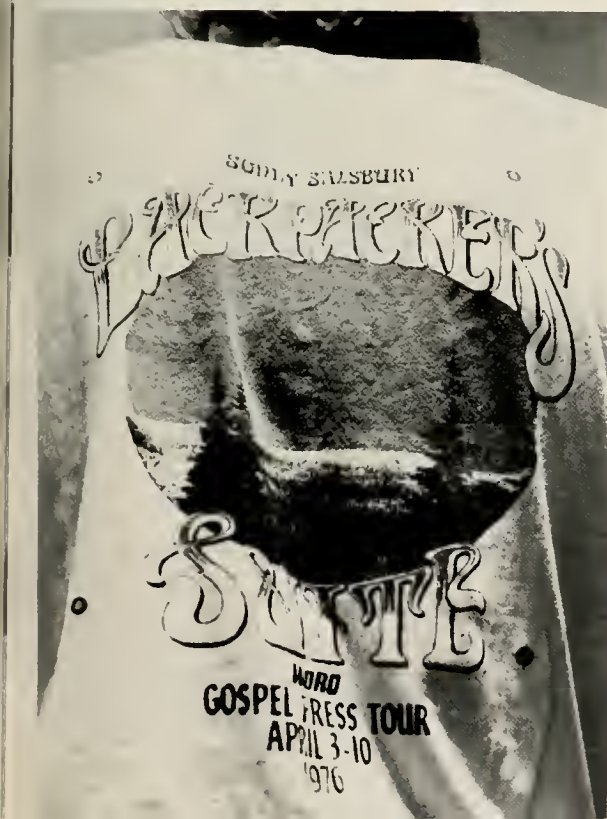
G. Gieselman



D. Gillespie



R. Glaser





S. Godwin



J. Goldberg



A. Goodman



G. Gordillo



P. Gould



J. Glaser



L. Guthrie



M. Grube



J. Grant



G. Gunn



M. Grayson



J. Gross



D. Gregory



J. Green



G. Green



J. Hall



D. Gittel



D. Gordon



G. Hall



K. Hamm



J. Hammerschmidt



M. Hamilton



L. Harmonay



R. Harper



L. Hankins



R. Hardee



J. Halperin



M. Harman



C. Hawkins



P. Hawk



S. Harding



G. Harkless



D. Hardy





P. Hawkins



N. Heagstedt



M. Herman



R. Hill



W. Hawkins



R. Henderson



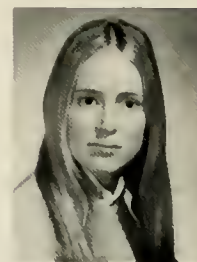
H. Hernandez



P. Higgins



J. Hayhurst



K. Hendrickson



G. Hill



M. Hittman



K. Hazen



N. Heriaud



K. Hill



W. Hoffman



D. Hollar



A. Holloman



S. Holmes



C. Hom



S. Honeycutt



W. Hord



J. Hosimer



S. Hsiao



C. Hubert



J. Hudspeth



P. Hughes



L. Hall



M. Hulme



D. Hunike



F. Hutchinson



L. Iezzeni



L. Ireland



K. Jackson



S. Jackson



A. Jacobs



J. Jaconsen



L. Jakus



C. James



P. Johns



T. Johnson



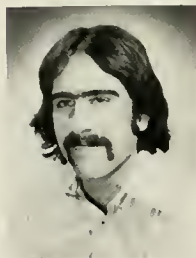
D. Kapnick



D. Kernodle



H. Jones



M. Kartman



C. Kibbel



M. Jones



L. Keesler



T. Kiefhaber



T. Jansen



K. Johnston



S. Jones



S. Kellam



M. Kimmitt



B. Jantusch



C. Johnson



D. Kalvin



R. Kennedy



M. Kirchner



K. Jenkins



D. Johnson



S. Kaneff



E. Kern



W. Kofol



Kosciesza



L. Knott



N. Kressler



L. Krister



W. Koran



W. Krivsky



J. Kronenberg



S. Kozawa



J. Kuehn



M. Kuhn



D. Kuperman



W. Larson



M. Latz



F. Lay



L. Lederman



K. Li



R. Linkous



J. Lambert



E. Lancaster



R. Lane



E. Lassiter



S. Layman



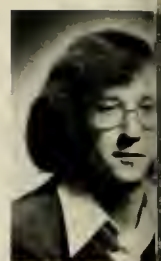
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D. LeGrand



O. Lekwuwa



T. Lewis



T. Levering



J. Linden



L. Logan



P. Long



S. Long



K. LoPrete



A. Luckett



D. Lupo



C. Luse



B. Lyles



S. Lyons



G. Maltz



L. Mangione



M. Manning



J. Mansure



G. Mappin



L. Markel



J. Marks



J. Martin



M. Martin



H. Martinez



L. Martinez



J. Masi



B. Massa



P. Mays



S. Masters



M. Martin



J. Mcall



A. McCarthy



J. McCaw



S. McDonald



K. McEnany



M. McGinnis



B. McGovern



J. McGrath



G. McHale



B. McLain



E. McLeod



E. McManus



J. McMurray



G. Melville



M. Mengual



D. Meoli



L. Meric



M. Kahky



E. Middlemas



J. Mitchell



C. Miller



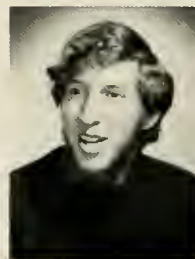
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F. Miller



J. Miller



R. Mintzer



D. Montgomery



A. Mirabito



E. Montgomery



P. Montgomery



K. Moore



B. Morgan



M. Morgan



M. Mosbacher



E. Muir



J. Nations



B. Navarro



A. Nickelhoff



E. Nix



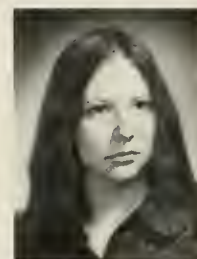
F. Nochos



C. Nurmi



G. Ober



N. Nies



M. Olson



S. O'Neill



N. Orlick



L. Osborne



M. Overton



C. Olson



D. Palmer



J. Pardo



M. Parker



L. Parsley



P. Pasierb



M. Owens



M. Patterson



S. Peacock





L. Pebole



R. Perkins



P. Perretti



D. Peksa



K. Peterson



L. Peterson



L. Pierce



S. Pigman



W. Pittard



K. Pleas



G. Podgorski



G. Poelker



P. Policastro



C. Polk



B. Polkowsky



G. Porter



M. Posey



J. Potter



J. Powell



W. Prey



D. Prince



Putterman



C. Ramaley



R. Randall



J. Rathlev



M. Ratliff



J. Reale



T. Rearick



R. Reback



J. Rehder



A. Reid



J. Richards



C. Richardson



M. Richard



E. Riegel



S. Rill



M. Robbins



D. Robertson



V. Roberts



M. Robinson



M. Rodine



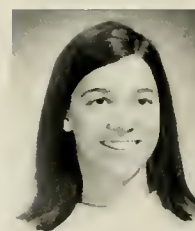
J. Rodney



V. Roettger



A. Rogizins



J. Rollings



E. Roper



E. Rosenberg



T. Rosenfield



M. Rosenthal



D. Rowan



R. Rumer



M. Rusin



K. Russell



J. Ryan



M. Sabransky



W. Sager



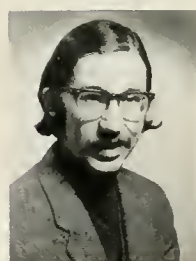
S. Saini



W. Salisbury



C. Sanford



W. Saul



D. Sewitch



D. Schaeffer



R. Schafer



R. Schaul



C. Scheck



L. Schey



K. Schick



J. Schiewetz



N. Schiffli



N. Schlichting



T. Schneider



S. Schoettmer



T. Schroedler



J. Schwartz



H. Schwarz



S. Schwarzenberg



S. Scott



B. Sears



F. Segerlind



S. Shea



S. Shell



B. Shepherd



D. Sidebottom



P. Sides



R. Siermann



A. Sigmon



L. Silsby



A. Siliski





J. Simmons



C. Sisco



T. Smith



R. Specker



P. Sledge



J. Snyder



S. Spies



P. Stavros



S. Slenker



M. Souchak



J. Spiritos



M. Stauffer



B. Stokes



P. Smathers



J. Soukup



S. Sprinkle



S. Steinhilber



H. Stopher



J. Smith



M. Soule



S. Stackpole



J. Stephens



C. Strachan



S. Smith



S. Spears



B. Stanley



S. Stix



G. Streeter



J. Streusand



J. Taborsky



R. Tapp



H. Taylor



J. Therrell



F. Summerell



S. Tannehill



E. Taylor



N. Taylor



P. Thogersen



C. Thompson



B. Thomas



J. Thompson



J. Thompson



M. Thompson



C. Throckmorton



W. Traynham



T. Tunnell



K. Thompson



A. Thornhill



P. Timby



E. Trice



M. Trover





C. Turner



B. Twombly



S. Trus



E. Walker



J. Ullman



P. Vanderschoot



W. Van Wagenen



A. Wallace



J. Vislocky



S. Volk



J. Wallis



L. Walters



S. Wang



B. Ward



J. Ward



J. Warne



M. Walder



M. Warren



I. Washington



D. Waterman



D. Watson



S. Watson



L. Welzel



E. Werley



J. Wermert



M. Westcott



A. West



M. Weston



K. Westmoreland



T. Vestmoreland



C. Wheeler



C. White



C. White



K. White



M. White



T. White



S. Whiteman



P. Whittaker



D. Wiese





R. Wiggins



J. Wight



R. Wilder



A. Williams



S. Wilkinson



C. Williams



D. Williams



J. Williams



L. Wilson



M. Wilson



R. Wilson



P. Wood



D. Woods



J. Worman



L. Wright



K. Yensen



L. Zaleski



J. Zechiel



B. Zell



S. Zelle

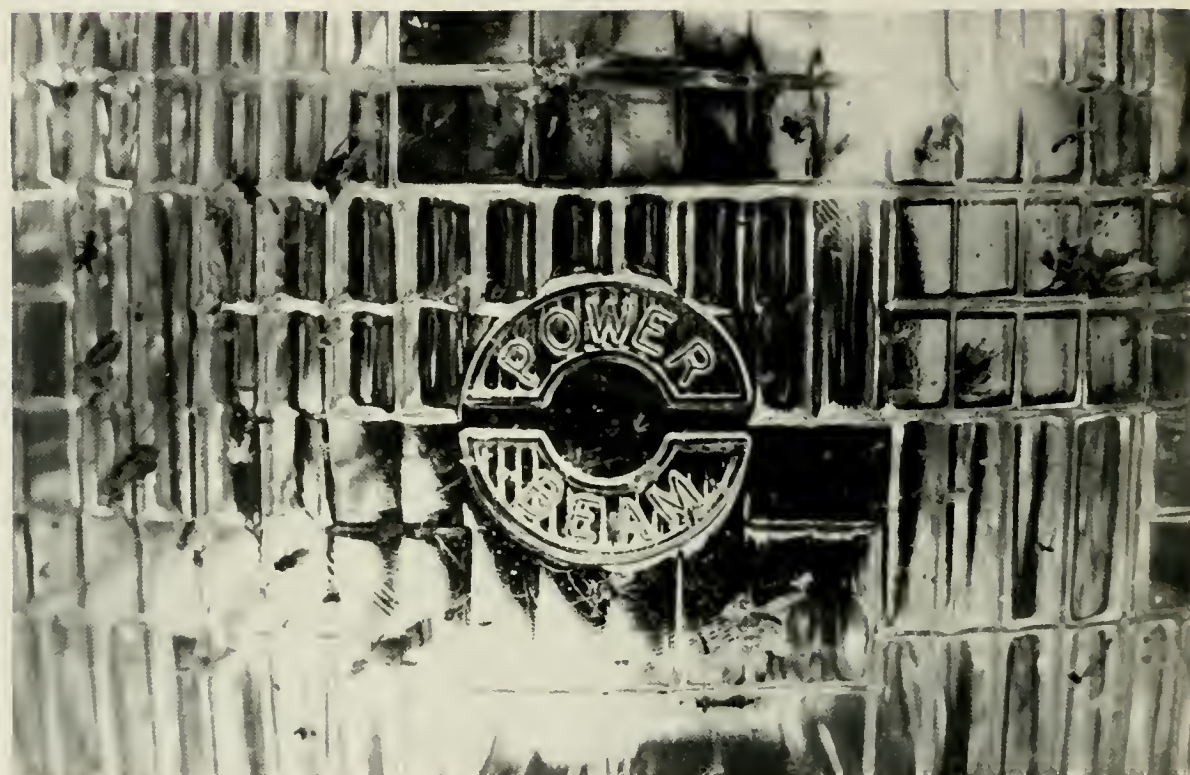


W. Zimmerman















LOVE AT DUKE.

Foster, Lowell, and I are sitting by the statue of J.B. Duke, watching workers dig up the main quad for a "wild garden. The sight of a workman planting tomatoes reminds me of something, and I turn to Foster.

"Do you have a date for this weekend?" I ask him.

"Yes," he replies. "I'm taking Lisa to a movie Friday night. I was going to take her to *Sleeper*, but I didn't know if she'd be able to understand it. So we're going to see a Charles Bronson picture instead."

"Very sound," says Lowell. "I never take a girl anywhere on the first date where she'll have to think. *Death Wish* should be perfect."

"Hey," someone says. We look around. Lisa is approaching, with a dangerous expression.

"I've been hearing stories about you," she says to Foster. "I think you're a vicious, vile, low-life, disgusting pervert!" She leaves.

Foster calls after her, "Does this mean our date is off for Friday?"

Lowell sighs. His lack of success with girls is legendary. He claims to be the only person ever to be thrown out of the Grad Center for snoring too loudly.

"Better luck next time," he says. "Girls are unpredictable, basically. I had a date with a girl last month. It went very well, except that the next day she called me and said that we couldn't go out any more. She said God had told her not to."

"Wow," I say. I have been watching workmen cart loads of old exam papers from Gross Chem to use as fertilizer. "That's almost as bad as the girl in High School who told me she'd be washing her hair on prom night."

"Did you go to your prom?" asks Foster. "What did you think of it?"

"The prom itself wasn't that great," I say. "But the day after, two of my friends and I wore our tuxes to Burger King. We each had a Whopper, then went back into the kitchen to compliment the chef. One guy, Garmendia, did it in Russian."

didn't know you spoke Russian," says Lowell.
don't," I confess. "It makes for an interesting
slation."
oster says, "When I came to Duke, I thought I'd have
without fear and sex without guilt. All I've got is sex
out a partner."
man comes over carrying some little green books.
ould you like a New Testament?" he asks.
ve already got one," Lowell says. "Do you have a copy
he Koran?" The man gives him a look and backs away
vly.
How are you doing?" Lowell asks me.
Not bad," I reply. "I met a really nice girl the other day
sophomore. She's intelligent, good looking, with a
at sense of humor and a nice laugh. We both dig
bert and Sullivan. I think I made a good impression on
e. I wonder how long it'll be before I louse it up."
ust give it time," says Lowell. "I have confidence in
e."
oster sighs so loudly that one of the workers checks
ractor tires for leaks. "I don't know," he says. "Some
e I'm going to meet the right girl. She'll be just what I
at in a girl, and she'll feel the same way about me.
en the time is right, she'll come up to me and say,
re I am.'"
Do you really believe that?" asks Lowell.
have to," replies Foster.
believe in taking a more pragmatic approach," says
ell. "See that girl over there?" We do. "I'll go start up a
versation with a clever opening line. Banzai!"
e gets up and walks over to her. They talk for a
ment, then the girl screams and hits Lowell with her
se.
e returns. "I've got to work on that opening line," says
ell.



Put Love Back Into Sex

Sex seems to be one area where people are afraid or reluctant to look honestly at their own attitudes. But we need to stop and take a long look at where we are. Why are people embarrassed or "put off" to talk about morals of sex which hint at discipline, responsibility, or "evils of purity." Everyone is willing to talk about birth control, abortion, and sexual intercourse, whether referring to biological processes, sociological phenomenon, or physical pleasure. But when commitment or any other of the "conservative" (yea, Puritannical) values listed above is brought in, the issue is either hushed up, thrown out as old-fashioned and ridiculous, or joked about. Why is this? It is a laughing matter when it is mentioned in dorm life that guys are "treating girls as objects and not as people", yet it is obvious, to anyone willing to be honest, that the laughs are only an effort to cover up the realization that it is all too true. (Either the women do not realize this and are fooled, or possibly they are very aware but do not mind being objects since they too get "enjoyment" out of it). It is too bad that so many people are ashamed, or hesitant, to admit that our society has a vastly distorted, if not perverted, view of sex. The partnership of sensual, sexual pleasure and loving responsible commitment is a rare species indeed. For some time now there has been an increasing chasm developing between Love — meaning a giving, self-sacrificing motive which puts another person before oneself — and sexual activity. . . .

I am not advocating asceticism, or self-punishment; but, anything worth having doing is worth the degree of self denial or discipline necessary to attain or receive it or to achieve the best results, whether one is a student studying for a test, training for an athletic event, preparing for a trip, or working on a job. People want to,

and should, have sexual enjoyment; it is natural and understandable. But our whole orientation is wrong. Why don't we ever hear of guys of high-school or college age telling others about the sex, excitement or "love" that they gave, instead of what they got (How much did ya git?). . .

I am not against sex. Sex is not evil or sinful; however people can and do abuse it. The purity that I advocate is not some Victorian prudery which says, "do not handle, show, or touch etc., until the honeymoon." It is an attitude of acknowledging (and practicing) that commitment to, and experience with, one another in the physical realm should not exceed that attained in other realms (i.e. emotional, intellectual, spiritual, etc.) Physical relations can be viewed as a "statement" of the level of your commitment, and if it exceeds these others, it is really a "lie." Also, if the physical part of the relationship exceeds the others, it can "short-circuit" two people's expression of affection and it can thus hinder the growth and development of expression of affection and it can thus hinder the growth and development of their relationship as a total experience. . . . Personally, I am looking forward to sexual fulfillment with the girl I love, but not before I have committed the rest of myself to her. . . . A local pastor summed up pretty well what I have attempted to say: "why any niff-narf who has reached puberty can have sex. That doesn't take any strength or manliness, but it takes guts, and discipline, and strength to wait — to exercise self control and resist desires and urges in order to make sure your sexual experience will be with one whom you love and to whom you are willing to give your life and your whole self." Only then will sex be what it was meant to be: a repeated, pleasurable experience in a continuing commitment of a shared life love.

Rick Moe
Excerpts from *The Chronicle*
editorial, January 20, 19





Duke's cutest couple — Annie & Jack







conversation between two duke students

"Sure you can take a girl out; hell there's plenty of dogs out there just waiting to be asked out. And once you get below the surface, there's really not much difference is there? You know what I mean. And the dogs, well, they're not as bitchy, you know what I mean? They don't have as much to be snotty about. And they're a little more grateful..."

"Yeah, well...My problem is that I haven't had much experience with girls...I don't know exactly what to say to them. I'm not sure what they want...Have you ever felt like that?"

"Hell yes! But listen, fellow, all it takes is a little practice. Start out easy, like...Pick a girl that's not...you know...don't aim too high. Then move up when you've got a little more experience, see."

(They lean forward over the table, noses nearly touching. I have difficulty hearing what they are say. M. is beside me, heartbroken over another shattered love affair, drinking a bottle of wine. She takes a cigarette from my pack and asks me for a match.)

"Yeah, personally I don't care. I'm a little flexible with the opposite sex...I like blondes, but they tend to be a little cold. You know what I mean...And each is different. You know how it works...You have to break the seal...the vaginal wall...like a bottle of wine. And each is different. Like this one time, I was seeing this chick...Kinda cute..."

(They lean forward again. I can hear words interspersed amid the garble. "Orgasm" "Clit" "Shit")

"Yeah well, a lot of women don't like them. You have to keep them in mind...The pill is probably the best. Some side effects though. Some women gain weight. But it makes their tits bigger...No shit!....No, I'm not sure about that. The IUD is probably pretty good. But there's a lot of problems with it....And the diaphragm, have you ever seen one? Well, it's like a little cup, see. But it ruins the continuity...You've got to insert it, with this foam crap. Just like Rhedi-Whip topping. Makes 'em real slippery sometimes. Depends on the woman....It's just like anything. Accept the fact that you don't want any excess individuals."

(The waitress comes with my Coke and sandwich. M. orders a bagel. She takes a sip of my Coke and lights another cigarette.)

"..."

Alison is from New York City. She is bright and quite attractive, but she'll never admit it. She came to Duke wanting to be a lawyer, wanting to make straight A's. She did not bring a long dress with her, she didn't think people in college wore them anymore. Alison was going to wear a man's suit, as a joke, to the first fraternity party she went to. As it turned out, she didn't wear a suit. She got drunk, fell in a bathtub hitting her head on the wall. She didn't show anybody anything.

A couple of days later Alison says she isn't challenged by Duke. Her courses are easy so far, it's an intangible complacency at Duke that does not make her strive or push. Alison is used to fighting and competing for things she wants. At Duke she finds she doesn't know what she wants, nor whom to get it from.

In mid-September she decides that she doesn't want a boyfriend. She just wants to meet a lot of people and have a good time. Two weeks later she has a boyfriend; eight months later Alison is still seeing him. In that interim Jon has changed Alison. He has manipulated and used her, worse she let him. Alison was not his type — she was not blonde and she had acne. Also she was Jewish; he was not. He was rich; she was not. She got cut in sorority rush; he's a brother now. In October when Jon's mother came to Durham, Alison flew home for the week-end.

After the snow at Thanksgiving, Christmas came and so did the Fall semester grades. Alison did not have a 4.0.

Back at Duke in January, she is even more unhappy — distraught. Alison wants to be like everyone else, but she's not. She keeps trying and they keep rejecting her. She wonders what is the matter with her; why don't they like her, why do they hurt her? She doesn't know. Valentine's day week-end comes and Alison flies home to New York again. Getting away helps.

But coming back is hard. Alison is scared. Men start to ask her out, she is enthused. Jon is upset. She goes to Jon's pledge formal with another man. It does not work out for any of them. At 2 a.m. she is home. Alison wants to transfer, she wants reassurance, she cries. The melodrama is over.

The semester ends on cue.

What's happenin' bitch?

She burst into tears and ran out of the C.I. Curious about what was up with my friend's Best Girl, I followed her out onto the quad.

What---I said.

She fell into my arms like her heart was caving in, and cried Oh, Mo, I didn't get a bid from the tri-delts. Now I'll have to spend my Duke days fucking and sucking every savory reprobate who comes along, turn to drugs and beer for my self-styled liberation, and one day be branded phony quasi-liberal elitist by those who succeeded where I have failed.

—Mo





One of the clubs on campus that is extraordinarily active, but has received little public attention, is the International Club. Under the able stewardship of its recent officers, the club grew rapidly, both in membership and activity during the academic years 1974-1975 and 1975-1976. From a small club of mostly foreign students, it has grown to a membership of 225 students, half of whom are American, making it truly international. In a world that is becoming rapidly integrated economically, culturally, and socially, it is important that we avail of every opportunity to meet and understand different peoples of the world. The International Club has attempted to provide the atmosphere for that by arranging a variety of cultural activities, including seminars, socials, picnics, trips, etc. open to the entire Duke community.

—Georgios Kyvernitis, Cyprus
International Club President

The International Club is for me a community of diversity. I've found friends here, and polyglot parties; a new exposure to foreignness and exercise in international relations.

—Celia Berdes, U.S.A.

Especially the trips were interesting and an exciting experience.

—Raimund Rohl, Germany

If there is anything like a culture shock, you all helped me to overcome it; thank you.

—Reinhard Kiotka, Germany

The International Club enables you to meet students from all over the world. Together we discover the United States when we go to Washington, the Smokies, or Winston-Salem. The American students can learn something about our life at home when we organize parties or the International Crafts fair. It's great fun.

—Mia de Kuppen

The International club is an island of fun and friendship in an ocean of exams, seminars, reading and papers.

—Gerard Auvergne, Lyon, France

Very warm and personal, a truly significant human experience.

—Steve Gan, Philippines

I have enjoyed being in the club. It gives American students, as well as foreign students, a chance to meet each other and informally learn about other countries.

—Claire Greenberg, U.S.A./Brazil

The camaraderie that evolved from the activities of the International Club will be the most lasting remembrance of my years at Duke.

—Kavassary Ramchand, India

This Club is a great exercise in the art of communication. The first thing one realizes in experiencing these "internationals" is that they aren't "Indonesians" or "Germans," but human beings whose complexities deny labels. The second thing one realizes is that the labels are not useless because they explain the cultural assumptions each of us operates with. The challenge, then, is overcoming these cultural differences, between you, by compromise, or by superficial acceptance.

—Tulin Duda, Russian-American

The International Club is like an oasis in which we drink Coca-Cola and all the camels speak different languages. Seriously, it is a great place, especially when the Americans bother to come.

—Sherwin Cosiel, Costa Rica

Baha'i Club

The purpose of the Baha'i Club of Duke University is to foster understanding and unity of peoples at Duke University through the teachings of the Baha'i Faith. To embrace and nurture Baha'i Principles in the University community. These principles include: the equality of men and women, the unity of science and religion, independent investigation of the truth, and the oneness of humanity. The Duke Baha'i Club promotes the participation of all students and staff.

—Jack S. Jacobs
Duke Baha'i Club

Guilt, loneliness, frustration, fear — all are a very real part of human existence and the Duke experience as well. Some of us feel these more than others, but even the happiest and most "well-adjusted" have felt at times a sense of despair and hopelessness. There seems to be no answer to the dilemma. Yet a man proclaimed 2000 years ago, "I am the way." To validate his claim, he conquered death — the final dilemma — and offered himself as the solution to guilt, loneliness, frustration, and fear. We the members of Duke Inter-Varsity Christian Fellowship have encountered this man Jesus as He lives today and have found our lives changed. We do not "have it all together," but we are both individually and as a group in touch with the God-Man who is the Answer. . . . We are a nonsectarian, non denominational group of Christian students united in our desire to know God and to communicate God's love and his answer to those around us. Our hope in prayer for our friends is that they consider the claims of Jesus Christ, the living King, if they have not acknowledged His Lordship over their lives.

—Dennis Dietrich
Beth Byrum
Duke Inter-Varsity Christian Fellowship

Christian Science Organization at Duke University

The Christian Science Organization on campus was organized and is conducted by members of the faculty and students who are members of the Mother Church of the Christian Science Denomination, the First Church of Christ Scientist, in Boston, Massachusetts. The principal activity of the Organization is its series of weekly worship services. Such services include a set of readings drawn from the Bible and from the Textbook of the Christian Science Church, *Science and Health with Key to the Scriptures*, by Mary Baker Eddy, the Discoverer and Founder of Christian Science. They also include a period of response from those participating during which the meeting is open to testimonies, experiences, and remarks on Christian Science. In addition to these weekly meetings, the Organization maintains a lending library of some basic books on the religion.

An important event last year, as in previous years, was the presentation of a public lecture, delivered by Thomas McClain, a member of the Board of Lectureship of the Mother Church, on the subject, "Where in the World is God?" As with the weekly meetings, this provides an opportunity to make Christian Science available to those who are interested. The Organization thus fulfills the dual purpose of worship and sharing among its members as well as outreach to the community.

Organizations, Pastimes, etc.

Duke Dance

"I really enjoyed the concert. You all looked like you were having so much fun."

I never know how to take this compliment. Are they saying that because there's nothing else to say about our dancing? A bunch of little kids playing on the swings look like they're having fun. Big deal. I take over twelve hours of dance classes a week and rehearse everyday to learn the dances we perform. Of course I enjoy spending my time this way but I never feel duly appreciated. All the audience sees of our hours of work is an evening performance. This is how I feel in my 'Serious Art' mood. Aesthetics, not feelings, count. You don't say to a painter, "That painting must have been fun to paint." I want my turned-out extensions and lovely pointed feet to be noticed. It's a dumb mood.

Dancing is the whole person. Sometimes I romanticize the whole thing. Dancing I am pure timeless cosmic energy. I am everything and nothing, something beyond myself and absolutely myself. Mind body oneness. I like feeling dance this way; but I do not feel like this all the time. Sometimes my legs ache, my friends are comfortably laid back getting high and I must rush off to a rehearsal and I wonder why I am doing this. Because it's fun?

It's more than fun. I really do love working with the dancers here. My teachers are beautiful dancers and wonderful people. We are not just bodies into which they are trying to drill some technique. They teach serious classes and expect us to work. They make dances because it is their way of creating, for themselves and for us. Students choreograph, too. We all work closely to produce our concerts, our chance to extend modern dance to other people. Familiarity and friendliness evolve from being together for so much time, and I think maybe this is the feeling that the audience perceives when they watch us.

One dances one's best when performing. But a bunch of dancers each dancing well individually does not necessarily make a good dance. Dancers must dance together; group awareness is very important. And this rapport is not something that one simply turns on and off. It is developed through hours of working together and acquiring feelings for the other dancers, the choreographer and the piece. Perhaps it is this special feeling of involvement in the group and the dance that members of our audiences mean by 'fun.' I love our audiences. They come to see what we have been working on and I can feel that they are really interested and watching. And when someone says, "it looks like fun" I know it is a wonderful compliment, because even 'Serious Art' is more than a presentation of labor and technique. It is the projection of a feeling, an extension of something from the dancers to the audience. And 'fun' is what a dancer hopes to give — the enjoyment of watching dance.

Barbara Brehm





And now it's time for "NAME THAT FORMATION" featuring the Duke University Moving, er, Marching Band. Yes once again that misbegotten multitude of musician move onto the field to mold a mighty mosaic while meandering through medleys of memorable melodies. Ah, yes, how wonderful it is to hear the sweet subtle sounds of a strolling symphony, serenading on Saturday. Or, perhaps with the Duke Band, it's better to say that it bears the beautiful brouhaha of a brash brass band as they pass by.

But one can only take so much alliteration. And one can only take so much obscurity. After all, how many people REALLY know what's what with the DUMB? For instance, how many Dukies realize that the Duke University Marching Band has the largest marching Tambourine section of any US college marching band? Or that it has the nation's only marching Mandolin section? Indeed, how many of you out there truly know what we in here experience? Join us, then, for a poignant prosaic depiction of the pomp and pride that pervades during Pregame show. . . .

The scene is set. . . Saturday afternoon at Wallace W. In the stands, thousands of fans sit, busily trying to ignore the Head Cheerleader's attempts at humor. The Band stands, waiting for the signal. And then the cry, "Drums are out!" and a hundred and twenty screaming musicians tear out of the tunnel. They line up, standing at rigid attention. One hundred and twenty young men and women are now transformed into a tight, military group. This image is usually dispelled somewhat when they begin to play — and totally shattered when they start to march. For while the crowd expects to see straight lines moving down the field, the DUMB usually show their mastery of higher math by marching in parabolas.

And then, the formations. First, as a gesture of benevolent grace, the opposing team's fight song is played while the name of the foe is spelled out in 15 yard letters. They break ranks, and, while the twenty or thirty people who know the words join in, the ever nostalgic "Blue and White" is played to the spelling of the glorious D-U-K-E.

The fight song finished, the national anthem played, the DUMB lines up for the team. The agonizing minutes of standing at rigid attention pass by — and then — on comes the team, dashing through the ranks of their most faithful supporters. The "Blue and White" is played once more as the team runs past.

Finally, the show finished, the band marches off the field, once again falling into obscurity. They sit in wait, watching the game, waiting for a time out, a chance to play again; waiting for half-time; even for a Band Cheer. But they wait knowing that, for a few moments, THEY were the center of attention for thousands of fans.

And the Band played on.





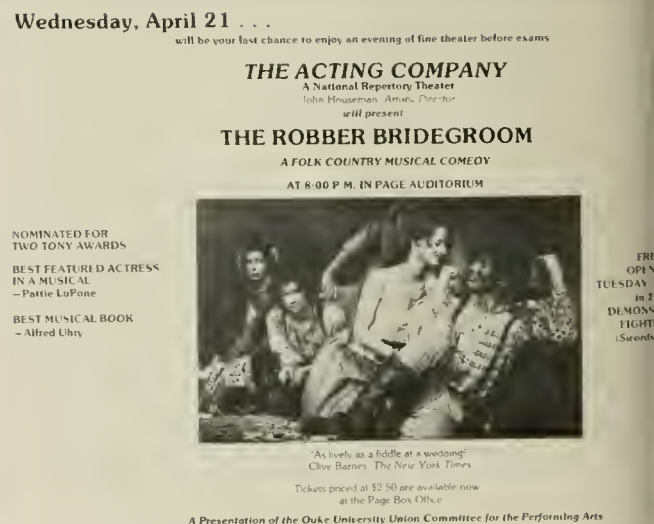
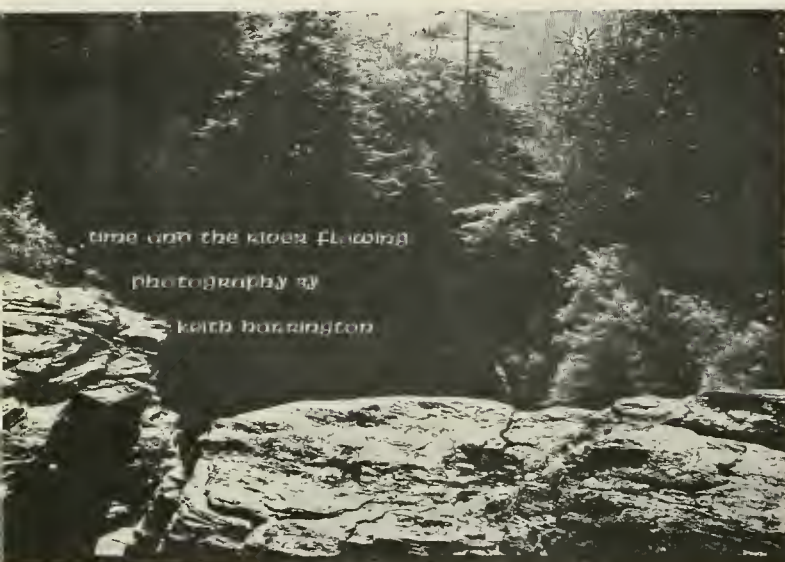
**DUKE
PLAYERS**











DUN Special Events
presents *A*
**Celebration
Of Spring**
Friday, April 23
12:00am-5:00pm Main Quad
Crafts • Races • Music • Food
Great Music Friday Night

FREDERICK SMITH
PROMINENT NEW YORK TIMES JOURNALIST MOSCOW BUREAU CHIEF 1971-1974
HIGHLY ACCLAIMED AUTHOR OF THE RECENT BOOK "THE RUSSIANS"

will speak on



"Russia
and the
Russian
People"

8:30 p.m. Friday, April 9th

Zener Auditorium - Soc./Psych. Bldg.

**MARK
LANE**
ON
**WHO KILLED
KENNEDY?**

**VIETNAM WATERGATE
OF DECEIT**

MARK LANE, author of the best-selling book "The Hunt for the Assassins," will discuss the latest evidence in the case of the assassination of President Kennedy. He will also discuss the Watergate scandal and the role of the media in the investigation.

**7:30 P.M. THURSDAY
NOVEMBER 13, 1975
PAGE AUDITORIUM**

The Film "Rush to Judgment"

P. J. O'Rourke

Executive Editor of **THE
NATIONAL
LAMPPOON**

will speak on

"The New Humor"



P. J. O'Rourke was co-editor of
National Lampoon's "High School Yearbook"

Tuesday
February 17, 1976

8:00 p.m.

Page Auditorium

Chapel base crumbles; attempts to save it fail

By Harris Asbeil

The Duke chapel is in danger of being condemned by the Durham County Planning and Inspections Commission, Charles B. Huestis, University vice-president for business and finance revealed yesterday.

"The foundation was never properly laid," Huestis said. "You know the tower's been tilting to the left for years," he added.

According to Huestis, the extent of damage was initially realized three years ago. At that time, members of the civil and mechanical engineering departments were asked to do some structural analysis. The findings of their report were, "In approximately five to six years the building would be in danger of collapsing."

San Durham fault

Bruce Muga, professor of Civil Engineering and coordinator of the investigation, speculated that a fault in the earth's sub-strata caused the original leftward lean, but is now shifting the tower to the right.

"It's not like the thing's going to fall over tomorrow," Muga emphasized.

However, Huestis said the University administration decided, after the engineers completed their report, "the chapel must be saved at all costs."

The Muirhead Construction Company was granted the contract for the necessary extensive strengthening of the chapel foundation, according to Huestis.

True blue not new

He refused to reveal the cost of the contract, or when the reconstruction began. "How long have you seen that blue trailer out there in front of the chapel?" Huestis



This woman won't be wearing a bow tie. (Staff photo)

V.P. Kreps selected as Chancellor

By Mary Rader

In an unprecedented move, the Search Committee yesterday recommended Juanita Kreps, professor of economics and a vice-president of the University, to the Board of Trustees as their sole candidate for Chancellor, then to immediately disband itself.

"For us, the search is over," said relieved Marcus Hobbs, chairman of the Search Committee. "Juanita was obviously the one person most qualified for the position. Given the corporate nature of this university, her position on the Board of the New York Stock Exchange stands us in good stead."

Other members of the Search Committee expressed satisfaction at the conclusion of the Search. Tim Westmoreland, ASDU appointee to the Committee, said, "I'm pleased and look forward eagerly to working with Chancellor-designate Kreps."

Kreps, 46, holds positions on 10 corporation boards, including

'Color commentary' at Kansas City, NYC

CBS-TV hires Sanford



ed after an exhaustive nationwide search by CBS News," stated a press release. "He was distinguished by his peculiar knowledge of the campaign and the candidates. CBS

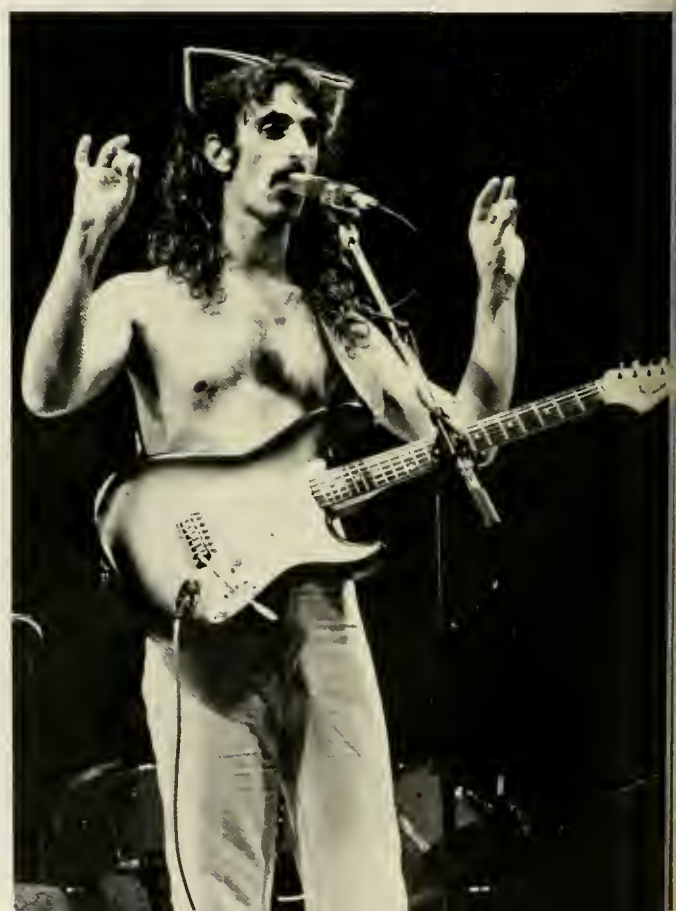
Police checking out Ruback on pot sales & prostitution

By Brett Steinhilber



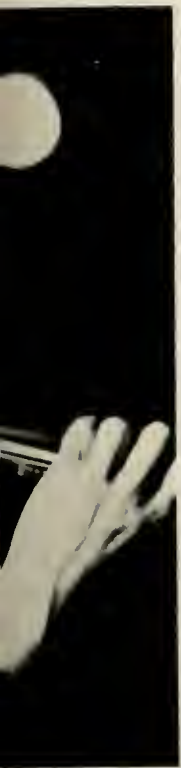




























EAST COURT
WELCOMES YOU
THURSDAY APRIL 1
LUNCH

SOUP CREAM OF LEFTOVER
PRUNE & POTATO CASSEROLE
FRIED FISH HEADS AND TAILS

DINNER
EMBALMED CHICKEN PARTS
RECONSTRUCTED POT PIE

CHEF'S LAST CHANCE
RESERVATIONS
ON HOUSE MAGNOLIA ROOM

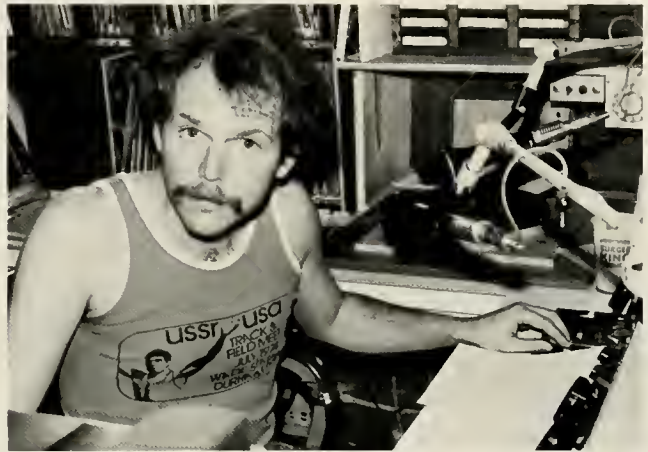
GUEST PRICES

B \$120
L 185
D 225

SUNDAY LUNCH \$250











(Editor's Note: This play is based upon a project existing between the National Park Service and the Duke University Department of Geology. The project entails the drilling of Core Island to determine its history and other information pertinent to the project.)

Somewhere between those Romper-Room activities otherwise known as Geology Lab-1 and the high-power technology of remote planetary sampling (i.e. digging moon rocks) lies the rightful domain of research and discovery in that area of science known as field geology. Determining a mineral's identity by hitting, biting, chewing, or in some other way going one-on-one with a lump of whatzit is as far removed from the business of field geology as the meanderings of astro-scientists across the surface of that larger piece of lunar whatzit. Field work is that area of geology which lacks both the boredom inherent in the introductory cookbooks and the dulling precision of interplanetary exploration. It is the "pure" form of the science — that which was done in the beginning. It is, in a final analysis, a cluster of endeavors characterized by the fables of the doers, the obstinance very down-to-earth machinery and an intimate association with environmental uncertainties.

Deep in the bosom of every snickering graduate student, dubiously leading his/her Dookie charges through the mysteries of minerals and rocks and the cryptic language of topo sheets and structured trends, is the yearning to be *A la belle étoile* — in the field, sitting around a fire at night sweaty and sunburned with a cache of hard earned samples and (sweet delight) a case of Coors on ice. With each "Hey, what's this" from yet another (just where *do* they come from) English or Psych major or the Miss Jane (of Romper Room fame) frustrations of the TA's increase and those John Denver images call strong. There is in everyone who finally decides on a geology career, a lot of Jeremiah Johnson.

And it is every summer that these same TA's leave their subterranean hideouts at Department of Geology Duke University (DOGDU) and scatter about the country and world in pursuit of their muse. With a predilection for the sea matched only by that species of rodent known as lemmings, DOGDU's inevitably head for the water. Mind you this is not done because we wish to give up everything and drown (although justification for such actions may be found amongst TA's during Geo-1 make up quizzes), but rather to effect some progress in the study of geological oceanography or coastal plain stratigraphy. Many of these activities are centered in and around the Duke Marine Lab at Beaufort, North Carolina.

The following is a play (more or less) which is humbly presented as an accurate depiction of the typical beginnings of any geological field project. It is essentially a series of glimpses at situations and experiences encountered during the initiation of one such project. It is hoped that it will convey at least some insight into the humour and drama of field geology — and why anyone would want to participate. The main characters are Dogdoers, and the cast of extras consists of The Army Reserves from Morehead City who provided us with transportation from the mainland to the island where our field trip was to be conducted. The names have not been changed — there are no innocents.

THE WIZARD AND OZ

A play in three acts

The Players

Wizard of DOGDU Dr. S. Duncan Heron
..... Chris Osburn
..... Tom Moslow
Spacey Laura Sarle
Captain Jean Hamilton
Jet Man Bob Wilber

Act I

Scene I

The scene is Smithfield, N.C. — liberal mecca of central
A small country store garage adjacent to Rt. 70. Two
trucks, transporting drilling equipment to the Outer
banks of N.C. have been halted in their travels by a blown
tire on one of the trucks to be used in the expedition.
The truck is now being repaired and the figures are seated
on a bench in front of the store engaged in the
time-honored game of counting pickup trucks. Rocket
Oz has selected Fords, Oz has all other makes. RM is
smoking tobacco. The sun is shining brightly. The
orchestra leads in with "Looney Tunes" theme.)
(Sound of passing vehicle); Thirty-four.
(RM spits contemptuously); You really going to count that
crap-shit Datsun?
(grinning); I count 'em all turkey and I got you beat by
five. Want to quit?
(RM); Not till the truck's done. (pause) Here we go —
(truck passing) — Twenty-five.
(RM); Since for a few minutes as the two watch the road)
(Oz); Sure is hot.
(RM); Sure is.

Scene II

On the same day the scene is a boat ramp at Davis,
about 20 miles north of Beaufort and home of Moz and Oz
summer drilling of Core Bank. The ramp is a single
concrete slab tilted into the water beside the dock. RM
and Oz stand dripping wet beside the ramp as two locals,
one rotund with hat and James (Jeff to Tiny's Mutt)
prepare to launch their fishing shif. RM and Oz have just
completed a Marxist routine of launching their boat,
circling around several times and severely bending the
boat trailer while retrieving the vintage, water filled (they
do not replace the damn plugs, too) Starcraft from the
ramp. The end of the boat ramp has a precarious 3 ft.
drop just out of sight at the dock. RM and Oz have
decided to watch "how it's supposed to be done."

Tiny (on dock); Keep comin' James, keep comin'.
James (neck craning from truck cab); How'm I doin'?
Tiny; Keep comin' James, keep comin'.
RM; Should we tell them about the dropoff?
Oz; Nah — not everyone down here is rubes.
(Loud splashing sound — boat drops 3 ft. — James
continues backing)
Tiny (completely deadpan); Where ya goin' James — the
trailer's floatin' away.
James; What was that you were saying about comin'?
Tiny; Only to the water's edge — only to the edge.
(Argument and efforts to retrieve their trailer begins. Oz
and RM exit smiling.)

Scene III

(Same scene as before, about six hours later. The time is
midnight. Oz and RM with tall Schlitz in hand walk to the
boat ramp and meet up with two new locals, Floyd and Bill
(both with rotund hats). Floyd and Bill are typical good ole
boys getting ready to launch their boat for dawn fishing
on Core Sound. The night is clear, stars shining with a full
moon to accompany them.)
Bill (to Oz); That your boys' boat trailer at the bottom of
the ramp there?
Oz; No, but it could have been. (Aside, snickering; only
to the edge, James)
Floyd (to Bill); What should we do about it?
Bill; Don't know Floyd. Don't know.
(A lengthy discussion ensues on how to re-emerge the
trailer. It is finally decided that it should be simple enough
to roll it under the dock.)
Bill; Be all right there, Floyd.
Floyd; Yeah, Fuck it.
(Following this decision the discussion turns to fishing
and the capabilities of the deck light on Floyd's boat).
Floyd; Wonder how far that light will shine out across the
water there.
Bill; Probably just as far as it will shine anywhere else,
Floyd.
(General laughter. RM and Oz wish the locals good luck
and exit. Floyd and Bill continue their discussion on Tiny's
and Jim's submerged trailer. Fade.)

Act II

Scene I

(The scene is the Marine Station at Radio Island in
Beaufort. The station is a large cement flat with a steeply
dipping loading ramp plunging into the waters of
Beaufort Inlet. The Wizard, Spacey, the Captain, Oz, Moz
and RM are in the process of loading the drill truck and
Dogdu Toyota with trailer onto a large amphibious
landing craft manned by Army Reservists from Morehead
City. The reservists resemble McHales Navy in
appearance and in Military skill. Oz is driving the drill
truck; RM is in the Toyota. An Army vehicle proceeds
onto the landing craft first. In order to board it is
necessary to first drive down the 35° slope of the loading



pad into the V-shaped joint of the landing craft's bay door. Ascension from this metallic arroyo is accomplished by climbing the equally steep slope of the bay door to the deck of the flat. The Army Jeep proceeds with no difficulty. General good humour and shouting is heard. A bright sun is shining.)

Oz (to the Wizard as he eases the drill truck down the ramp): How'm I doin', How'm I doin'?

Wizard: Keep comin' Oz, keep comin'.

(Truck proceeds down ramp and halfway up the opposite incline. Engine roars, truck stalls and rolls back into the crevasse severely denting the rear end equipment.)

Dogdoers (in unison): Oh Jesus!

(Truck is restarted and roars up incline. Toyota proceeds to the ramp and starts down. Front tires become stuck on the lip of the bay door. RM cranes his neck and looks puzzled.)

Reservist #1: Do v'all have four-wheel drive?

RM: Yes.

Reservist #1: Better use it.

RM: I am.

(The Toyota gets over the lip and proceeds down the slope and up the other side. The trailer is still on the down slope. RM is sweating. The Toyota engine screams and tandem moves up the slope with great speed.)

Spacey: What's that odor?

Wizard: 5,000 miles of clutch plate. (RM grins sheepishly)

(Bay door closes.)

Scene II

(A few hours later. The scene is on the landing craft LVC-1842 at sea. RM, after turning vehicles around for disembarking, has become greasy due to multiple motions experienced during turn-around procedure. The Captain is womanning the steering controls of the landing barge on the open side of the Shackleford Bank. She is steering East for the Cape Lookout Lighthouse. The Wizard is busy taking pictures as beer and fritos are passed around. A fat sergeant suns himself on deck as the other reservists jive talk with Spacey and the Captain. Oz and Moz are in Davis preparing to cross Core Sound for the eventual rendezvous with the landing party. Shouts of "Hev, Mothertuckers" and small boat noises are heard from beyond the landing craft side wall. RM is awakened



from his nap in the drill truck and joins fellow Dogdoers at the rail as the landing barge is circled by a small boat full of locals calling out cries of recognition to the large vessel.)

Local #1: Hey-ho. How the fuckarys?

Reservist: What are you doing?

Local #1 (nearly colliding with the landing craft and weaving noticeably): We come to re-supply you — with this.

(Local grenade-lobbs cans of Schlitz to the reservists who are obviously pleased. The land craft grounds softly against a submerged bar during re-supply. The Locals volunteer to act as navigational guides as the landing craft trees itself and proceeds to the beach. Dogdoers gather apprehensively on deck as the lighthouse looms nearer. Fade.)





Scene III

beach flat is directly adjacent to the lighthouse. Landing craft has beached but ebbing tide has turned it so that it is "facing" the beach at a distinctly acute angle. Bay door opens with the Army vehicle unloading itself out onto the sand to the grass flats with no difficulty. Next in the Toyota, is next. Vehicle proceeds down the beach onto the sand, where it immediately becomes stuck with the trailer still on the bay door. A chorus of locals looks on watching with bemused smiles and snickers. RM speaks.)
 RM: Fuck.
 Chorus: Gun it, ease it, back it, let'er rip — Alleluja! Engine roars, sand flies, Toyota jerks back and forth and becomes buried to the axles in stationary position. RM speaks.)
 RM: Fuck.
 Wizard: We'll dig you out a little and try it again. Great enthusiasm is shown by the locals as digging proceeds. Once again the engine roars, sand flies and the Toyota digs deeper. RM speaks.)
 RM: Fuck.
 Trailer is unhitched and the Toyota and trailer are separately winched to the safety of the grass flats as local interest in the spectacle wanes. After repositioning by the landing craft the drill truck is landed by the Wizard on beach further up the inlet. RM and Spacey pick out a likely spot to traverse the steep beach crest. Scene is directly adjacent to a junk yard. The severely rusted hulks of 40's and 50's vintage automobiles can be seen in the background. One wickedly grinning DeSoto is located directly beside the spot chosen by RM.)
 Wizard (to RM): Now I want you to stand right where I'm supposed to go with this truck. Sort of like a target for me. And jump out of the way at the last minute.
 The engine roars. The truck moves down the beach flat, swings through a 90° arc and becomes lodged solidly on the beach crest.)
 Wizard & RM (in unison): Fuck.
 Language is heard to become increasingly obscene and monosyllabic as lengthy efforts to free the truck follow. Three hours later the truck is seen to be dug out and stripped of excess weight with a sort of refuse highway of plywood boards stretching out before it. Dogdoers are drenched with sweat. RM is in the Toyota and the Wizard is in the drill truck. Congratulations and general jubilation ensues as the two vehicles move along the grass flats. (End.)

Scene IV

Meanwhile, . . . the scene is at the east end of the Core Bank. A thin island of dunes and sand flats. The time is late afternoon. Two vehicles are seen wandering their way towards the Coast Guard Station at Cape Lookout. The Wizard is driving the drill truck at a good rate of speed; RM, Spacey, and The Captain are following with the Toyota and trailer trying to make up the distance. The Toyota suddenly hits a sharp dip and as in slow motion the trailer becomes separated from its hitch and does a complete 180° landing flat on its back with wheels still spinning. Toyota slides to a halt. RM speaks.)
 RM: Fuck.
 The Captain (enthused, laughing): Boy, was that neat!
 RM: This is *really* not funny.

Act III

Scene I

(Late afternoon. The sun is setting in the distance. Two obviously confused figures are pulling a stalled motorboat toward a rickety dock. Oz and Moz are due to rendezvous with the landing party at this site. As they near shore, Oz speaks.)
 Oz: I don't know where the fuck we're going.
 Moz: Well, it would have been a lot easier if you hadn't grounded out the engines.
 Oz: Sit on it, Moz. (scanning island) Where are those people?
 Moz: I don't know, but it's damn sure that they got the easy deal today.



Moz and Oz finally reach the landing and wait for their fellow Dogdoers. They sit and relax to catch a few good rays, and awaken to the sounds of the approaching landing party. All unite and climb into the boat and begin to exchange tales. The sun sinks slowly in the west, gulls cry out and the orchestra comes full to the "Battle Hymn Of The Republic" as the Wizard says, "And now it's Miller time." Fade.

About the author. . .

Bob Wilber occasionally pretends to be a TA for the Department of Geology here at Duke. Our Tuborg drinking playwright's last accomplishment was his Masters Thesis which focused on Submarine Lithification.



Duke is. . .

Duke is. . .where you come to get a "name" degree so that you can go somewhere else and prepare for a job.

Duke is. . .a haven for sado-masochists, schizoids, perverts, and pre-meds.

Duke is. . .where you spend two hours in line only to find you're in the "A to L" line and your name begins with M.

Duke is. . .where Terry Sanford lives (between campaigns).

Duke is. . .learning how to ride a crowded East-West bus, standing up, with one hand on the rail, and the other holding eight books, an umbrella, a calculator, and a cup of cottee.

Duke is. . .A.S.D.U., D.U.A.A., R.O.T.C., P.T.A., D.U.M.B., I.V., F.C.A., G.A., C.C.B., D.U., and the C.I.

Duke is. . .getting to know the spider in your mailbox and the roaches in your dorm.

Duke is. . .where you learn how stupid you really are.

Duke is. . .where you *prove* how stupid you are by staying here.

Duke is. . .quad dogs, frisbees, good times, bad times, beer, liquor, parties, sex, hangovers, nerding, and occasional sleeping.

Duke is. . .waiting two hours at Student Health to find out that you're pregnant when they tested you for mono.

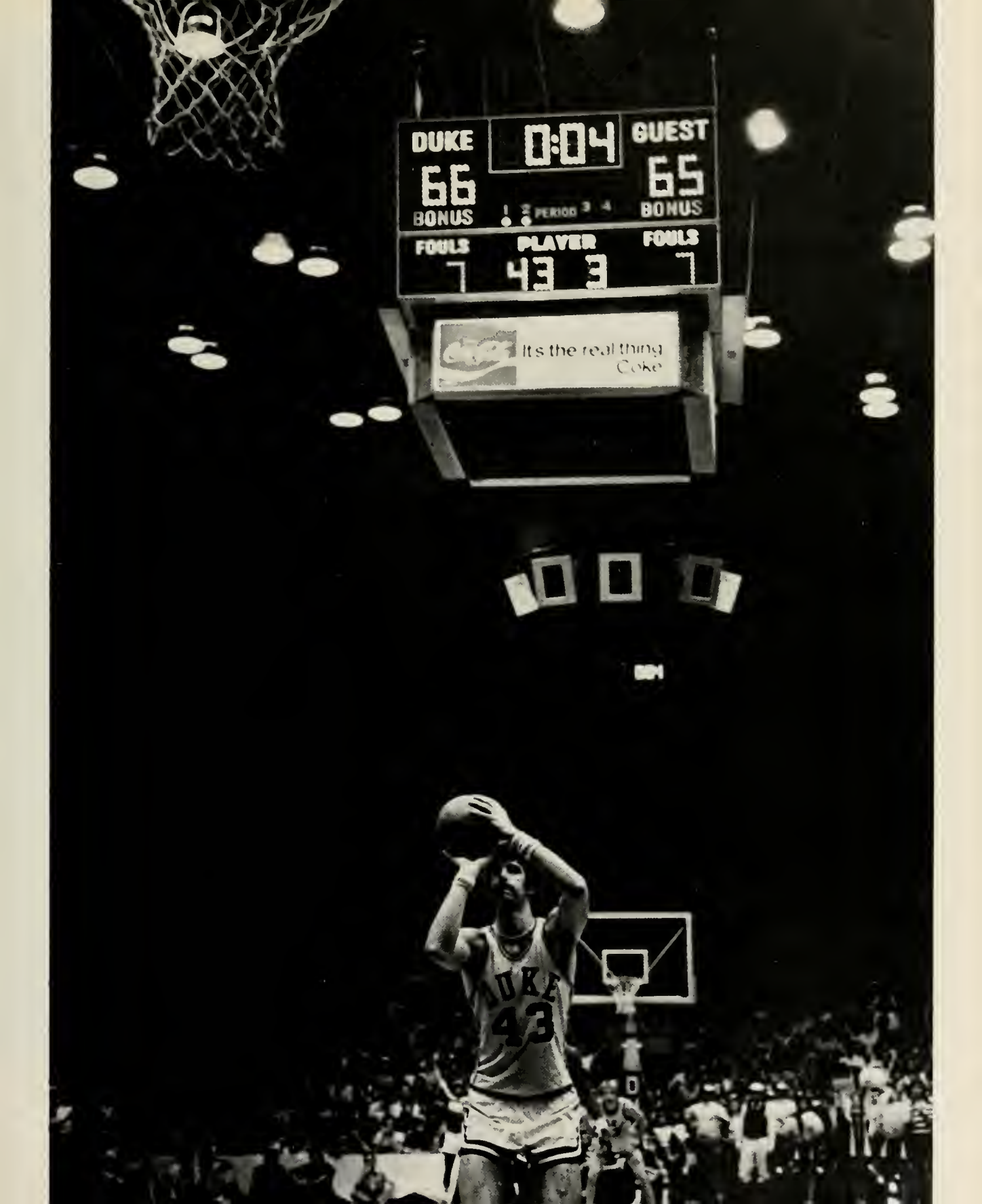
Cynthia L. Sitter





Sports

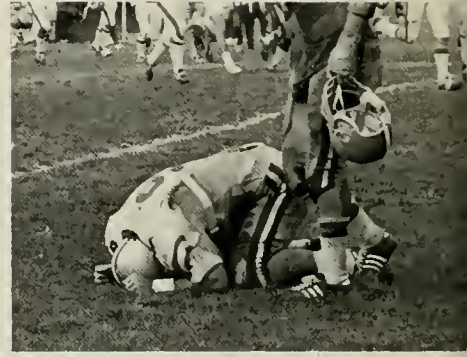




DUKE	0:04	GUEST
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 It's the real thing
Coke

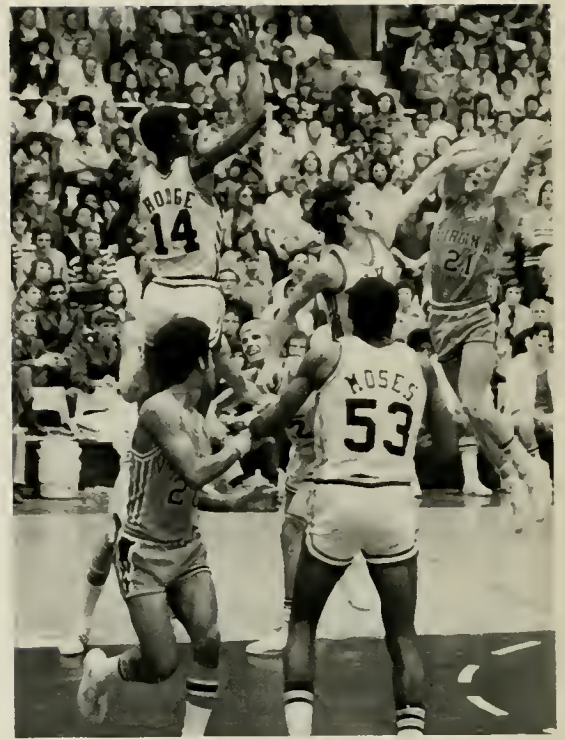


















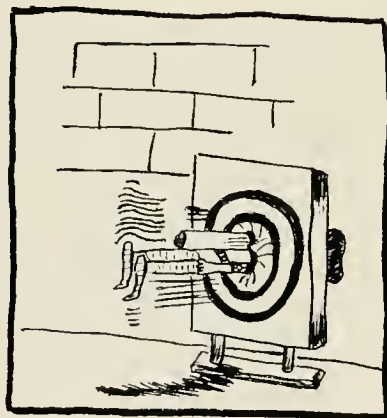








TWANG



Acopy of "WIZARD OF Ed" by Brent Parker & Johnny Hart











The following interview with Duke's head football coach Mike McGee was taped with the coach by Jonathan Ingram, a Chronicle sports reporter, especially for the Chanticleer.

Coach McGee graduated from Duke with a B.A. in the class of 1960, after enjoying three highly successful seasons on the Blue Devil gridiron. Following the 1959 campaign McGee received the Atlantic Coast Conference Player of the Year Award and the ACC Athlete of the Year award, on top of All-American honors. McGee, who fought on both the offensive and defensive lines for the Blue Dukes, was voted the Outland Trophy in '59, an award signalling him as the most outstanding lineman in the country.

But perhaps some of the recognition accrued from 1958.

Back in '58 one Saturday the Blue Devils put on an awesome defensive effort against the Fighting Illini of Illinois, winning on the home field in Durham 15-13; McGee came out of the defensive display the hero and his coach Bill Murray put it this way: "I think you just saw one of the greatest exhibitions of football playing ever."

The same season, Duke headed into Chapel Hill and the Carolina game on the Saturday 4-5 overall and 2-2 in the conference. They won 7-6 and success that year, for the record, came on Mike McGee's blocking a point after touchdown attempt in the first quarter.

From 1960-63 McGee played three full seasons of professional football with the St. Louis Cardinals before a neck injury ended his career. He then returned to Duke as an assistant to his old coach, Bill Murray during the 1963-65 seasons. He moved on as an assistant to Wisconsin and Minnesota before taking on his first head coaching job at East Carolina in 1969. In December 1970 McGee again returned to the Duke campus, this time as the head football coach.

He says he doesn't know his coaching record offhand, but he does keep in mind that in five years he has had two winning seasons and three losing.

Reporter: You enjoy reading and read a good deal. Is Norman Mailer by any chance one of your favorites?

McGee: No.

Reporter: He said oftentimes men of great physical courage are lacking in moral imagination in an essay on John Kennedy. What are your thoughts on this?

McGee: Well, my first reaction is that's a generalization on Norman Mailer's part. I dare say that for every man that had that kind of a set about him, I could identify others did not. I think it's kind of wives' tale-ish, and I've heard that by critics for years.

I believe that in its best context athletics and sport can be very sensitizing. One of the great experiences I have is watching the players turn inward in the 24 hours prior to a game to prepare for their outward experience on the field. And it is beautiful to see. It's raw emotion, it's very human, it's the kind of open relationship men have to other men.

Reporter: With that introduction, why do the fans turn out at Wallace Wade to watch these young men? Why do they show

up? What are they looking for?

McGee: First, why do . . . people. . . come to view college students — and it is an amateur basis here at Duke. . . you can't really say that about many other places — at least to the extent that it can be said here at Duke. . .

Reporter: Yes, but they receive more money at Duke. The degree is worth more in terms of money spent every year. . .

McGee: I don't quite see your point. . . every school is permitted to give an individual only that amount of a full scholarship, and I view this as a way of working through college. Sure, if you looked at just the practice time scholarships would seem like a significant salary, but there is much more time involved than full practice.

Reporter: So you would agree or disagree with the people. . . the Olympics bring up this question. . . the Europeans when we plead that some of the socialist countries we play against have professionals in the Olympics, they turn around and point to our collegiate athletes on scholarship and say that the collegians could also be termed professionals.

McGee: Well, ours is limited strictly to the amount of tuition, board, tees, and books. And at all NCAA schools, no matter what division that is the maximum you can get.

The athletes subsidized in Europe not only support a family, but live comfortably to boot and they have a privileged place. . .

Reporter: So fans come to Wallace Wade to watch relatively amateur athletes?

McGee: Well, yes. I think it is amateur — that's the definition of amateur in this country. Whether that's your definition or no.

As far as people turning out to watch, there are a number of things that go on a football game or a basketball game have direct appeal. . . being there. . . being at the scene. . . you know we had a great term recently, — a *happening*. There is rarely a highly contested sports event that is not a happening in some way — you can see it on TV but actually being there is a part of it. There is a Saturday afternoon phenomena in this country and that is, during the fall, you don't work in your yard, you go out and watch a football game. Generally, for the middle class this is the expectation.

A football game is one of those places where people feel almost totally free — there is a little bit of a license for fan irresponsibility that goes on at athletic contests. You pay your money and you take your chances, in one vernacular. You just kind of cut yourself loose.

There is also the attraction of the festival, the band, the cheerleaders, the card sections, the students, the colors of autumn, the colors of the opposing teams, the recognition of the kind of work it takes these young people to excel, these things all add into a kind of recognition. There's an identification, whether it's with the violence in the game itself — and I think its violence within limits, not an absolute free, carefree kind of violence and physical experience.

You're not asking a real good source for this question, I have rarely been to a football game. . .

Reporter: As a fan?

McGee: As a fan.

Reporter: Right after that brief answer — what about the fans games — do you think your average fan is that knowledgeable sophisticated and really knows what's taking place?

McGee: Well I think you might look at it this way: football 30

years ago was a rather simple game relative to what it is now, which is a far more sophisticated and complex game. We've had the educational process of television, although I am generally disappointed in the kind of commentaries we get from sportscasters. People generally have, particularly men, a pretty good understanding. I say particularly men because for a long time no real effort was made to educate women to an experience they never had.

Reporter: That gives me a good opportunity to ask you about women in athletics and specifically do you think women should be allowed to play contact sports?

McGee: First of all, I think one of the great things we've seen in the last few years is the movement towards women getting involved in vigorous athletics. Now when you come into contact sports such as football. . .

Reporter: Or how about hockey or boxing. . . or football?

McGee: If we are talking about competition such as they have in the service academies where there is a limited size and weight cage. If we limited it by size, I see no problem.

Reporter: To develop programs at the collegiate level?

McGee: If the interest is there, yes. I tell you though, football is such a rough, dirty. . . as far as a grimey dusty, experience. If you started a program at the younger ages and you got accustomed to this kind of experience then I think you might see some interest by women.

Reporter: Football has been described as an authoritarian system. . .

McGee: Well it is, maybe ultimately it is authoritarian. But the workings perhaps are far from any description of authoritarian. Where the authoritarian part really comes into play is in the area of conditioning.

Also a coach must be authoritarian in demanding the use of certain techniques by his players. Lou Holtz, for example, is a great disciplinarian. He. . . is. . . a. . . great disciplinarian. N.C. State ran the simplest offense in the conference. Yet you ask people and they say, it's a wide open offense — he simply pushed and drove his players to execute.

As far as conditioning goes, we need to take a player on our squad and push him to his physical limits — but, right up against it — don't go over it, because if you do it's going to be counterproductive. And you have to look at each individual in this area of pushing a man to expand his limits and to expand his capabilities. So this is one of the areas where the authoritarian part of coaching comes into play — a lot of people call it discipline — some people call it other names, but conditioning is one of the responsibilities I have. It is the coach's responsibility to give his players the maximum opportunity to win, once he takes the field and that includes conditioning.

Once Lombardi said "fatigue makes cowards of us all" and he said "us all" — until you've had the experience you can't really understand the meaning of that statement.

Reporter: Along those lines of motivation, isn't one of the great tenets of amateurism in athletics motivating yourself from within?

McGee: That's right. But I don't think a man can be truly self-disciplined until he's been disciplined. Here at Duke we count on trust. We say, 'Men, this will be productive and this will be counterproductive.' We don't treat them like children; they have an opportunity to make those decisions in their lives. We hope to generate a sort of peer pressure that will play a part —

we don't lord and master over them. . . and so. . .

Reporter: Let me ask you. . .

McGee: Ok go ahead. . .

Reporter: Don't you think there's great potential for abuse in this idea of peer pressure? A friend of mine who played football here for example, who'll remain anonymous, described one of his experiences in a ball game. He said that when one of our best players got hurt — he looked over to the sidelines and saw him sitting there with his hurt knee and it made him want to go out and hurt the other team. Also, he said situations would occur that at times he would do things that he wouldn't ordinarily do, physical actions, and that he would return to the defensive huddle and wonder to himself, "Gee, what'd I just do?"

McGee: Those things you're talking about are outside the bounds and limits we set here at Duke. Also, such actions are outside the rules under which the game is played.

Now there is no question that a man's own personal emotions may have an opportunity to be carried away and spill over into these excesses, but that's not a typical experience. It's counter to what, can I be corny? what we stand for.

Reporter: The general question is, in this oftentimes difficult relationship of an individual to a larger group isn't the means to an end, to say winning, sometimes harmful to an individual's integrity?

McGee: I think you can cite some examples where that was true, but in the total context, I think football is a generally very healthy, psychological, . . . maybe even spiritual experience, depending on the individual.

And as a growing experience for an individual, let me give you an example. Many medical schools, feel if a fellow has been through an intercollegiate athletic experience, not primarily football but as a case in point, he is in a better position to handle the experience before him. Generally, I think the hot, dirty, demanding, regimented, consistent experience that you go through in football will set you up and put you into a position to handle those different types of rigorous experiences you face later on.

There's something healthy in getting knocked on down, picking yourself up, with the potential of getting knocked down again. . . However, getting knocked down does not mean defeat!

Reporter: Along those lines, don't you believe there should be more emphasis on participatory athletics in college? Certainly no relationship exists between what the fan experiences and what you're talking about.

McGee: Yes I feel strongly about that. I think there are great programs in this area, and I mentioned briefly a moment ago the academies. They say, 'All right, if you're 135 pounds or less, here's an opportunity to compete in football against people at 135 pounds or less.

Reporter: You say this experience is beneficial, yet only the academies can foster such programs. Could a University like Duke possibly encourage its alumni to fund such a program?

McGee: I don't think the alumni would.

Reporter: Has it been tried?

McGee: I don't think so.

Reporter: You mentioned that learning how to lose is part of the beneficial aspect of playing football and that it is an important experience. . .

McGee: I think you're overstating the case. . .

Reporter: Let me finish the question. . . why is there such emphasis on winning?

McGee: Well if the emphasis was not on winning, then I don't think you would get the benefit of losing (laughter). What would it mean to lose? Would you work and sweat without a goal? The personal experience of losing has benefits yes. But I don't want to make it sound too attractive.

Reporter: I was talking about the emphasis on winning from a relative point of view. A lot of people seem to look at losing a football game as something akin to death, something to be avoided at all costs. Do you think . . . in intercollegiate football competition that this idea is too prevalent? Should this type of competitiveness be avoided?

McGee: I think that at times, yes. I can only speak from my own personal experience. Until you've been to the depths of the Valley you can't appreciate the view from the Mountaintop. George Allen said that every time he loses, he dies a little. I can almost identify with that statement. Again that is personal.

Three years ago, no matter what the reason, we lost 7 games in a row, and then we came to the Carolina game, and just the sheer elation and joy and emotion after that win — we had continued, we kept working . . . and believed that what we were doing would lead ultimately to success. One of our players, after the Carolina game that year said, "coach I thought the fact that we kept working hard, I thought that was wrong. But after the win at Carolina, I knew it was right." That's a great lesson for that young man.

Reporter: Since winning is so important then, in collegiate football, doesn't that put a coach in a moral dilemma? He has to live up to the principles of the University on the one hand, and he has to win or be fired on the other hand. One of the best examples is a coach's problem of putting injured players on the field. . .

McGee: No, the most valid example is people who go out and cheat and buy players. The most obvious crimes involved in college ball concern recruiting. You bring up putting injured players on the field. Now that is one of the most overdone topics of conversation about athletics. At Duke a medical doctor is the one who ultimately makes the decision on whether a fellow takes the field . . . and here at Duke, the player himself also makes that decision and further, I can veto that decision if he is to play.

Injuries is one area of athletics I have a tough time justifying — the only area.

Reporter: Couldn't a medical doctor be infected with the same desire to win as a coach?

McGee: Sure. But by the same token he also has his professional ethics and he would also be risking a heavy suit in this day and age. This whole area is overdone.

Reporter: During the late sixties there was a great deal of antipathy from students toward men in uniform and it seems that just as men in uniform were accorded less respect it would appear that football players were also shown much less respect on campuses. . .

McGee: That's one way to look at it. . .

Reporter: Now then do you think it was fair that these individual football players were often verbally attacked, that the players themselves were attacked when there had been so many powerful institutional sanctions which said to them most of their lives — yes, go ahead and play college football — be a college

football player?

McGee: Well, what I think is unfair is where someone will make statements where they have been given an opportunity to view the kind of experience of the individuals they are attacking, and not take time to really view what the experience is really all about. We've had open practices since I've been here. And yet players were attacked by people for anything that smacked of regimentation, uniform, lack of free spirit . . . To the contrary I tell you many of the freer spirits I've ever known played football.

And in that sense at least I think it is unfair.

Reporter: Would one substantive alternative to this uninformed point of view be to have people play football themselves?

McGee: Maybe not necessarily to play — find out what kind of experience these men really had, what kind of impact on their lives football has had.

Reporter: A lot of people see danger in the "football mentality" and you said earlier you didn't care for their point of view. . .

McGee: I said I didn't care for an uninformed point of view. . .

Reporter: All right, my question is how well informed are you about the critics of football? Why do you think they see football as a dangerous experience?

McGee: I think they see it that way because they're uninformed (laughter). I don't mean to sound evasive, but that's the way I see it. Well, let me add this. That sounded rather sacrosanct. Whatever a man's opinion, I respect an individual's right to his opinion, as far as influencing me I will accept a man's opinion for examination, if it's an informed opinion.

Reporter: All right, then you don't think there are very many well-informed critics of collegiate football? In general?

McGee: As an example and getting back to your original point about the people who attacked the football players just because they were in uniform, no I don't think those people were well-informed.

Reporter: Then you agree that football at the University is very symbolic. But what about the symbolism outside the nature of the game itself, what about the larger question of the role of football as it relates to the role of the University?

McGee: Well, I think much of the recent criticism has to do with the financial plight private Universities are facing. Obviously we ought to take a hard look at this.

Reporter: And we did in 1972. . .

McGee: Yes, as I understand it the Ken Pye study in 1972 found that if you took football out, the University would not have substantial savings. And taken *in toto* football can be considered a financial benefit to the University. We don't run a luxurious program. I honestly don't know how much criticism there would have been here at Duke if we did not have the financial problem of a private University.

Reporter: How about from the point of view other than money, that people have the idea that at least a majority of the football players wouldn't be here unless it was to play football? . . .

McGee: Some people have that viewpoint, that's true. . .

Reporter: And in this sense the University was perverting its own stated goals and that the football program is indicative of the University's willingness to stray from its stated goals. Now we are going back to the individual players who are constantly attacked. Many of the football critics believe that the players are

tes first and students second and that they don't belong

Gee: Well, we survey all of our freshmen when they first get here and one of the things we ask them is why did you choose Duke? And every year we've done it, over 70 per cent indicate they came here because of academics. . .

Reporter: Yes, but that doesn't mean. . .

Gee: That doesn't mean that there aren't players who do come here to play football first and to study second.

Reporter: To say 'I came here for academics' is an ambiguous statement. Everybody who comes here says 'I came here for academics.' But that could mean a broad range of goals and motivations. Every student here knows it's hard to get in, but it's not enough to get out. . .

Gee: One of the most difficult aspects of our recruiting is that it will be far more difficult here than at other schools.

Reporter: Well, let me restate the question. Could you go back to the idea that football players are symbolic of a larger percentage of the student body — symbolic of the individuals coming to Duke just to get a degree, not to get educated?

Gee: First of all, if the football players just wanted to get a degree, this is probably the most difficult place to choose, even though we have a higher percentage of players graduating than at other schools, it is indeed a lot easier to go to other schools and get a degree. . .

Reporter: But that's why I brought up the fact that all students know that it's possible, that there are enough crisp courses, that you can get through without having to do much work. And those courses are available to everybody not just the football players. . .

Gee: I keep coming back to the point, they choose the most difficult course of action by coming here and, I deduce from that, that education not just degree is their goal.

Reporter: But a Duke degree is more valuable.

Gee: A Duke degree is more valuable in a sense that we have a higher percentage of people getting jobs after four years than at other schools. That's why you say that?

Reporter: Wherever I go and I say I'm a Duke student, I receive a certain amount of respect.

Gee: Yes and that's recognition of the kind of experience that you went through. . .

Reporter: It's a recognition of the school's reputation. But I don't want to argue with you on this. . .

Gee: You won't get agreement out of me on this. I have a lot of respect for the players who come here.

Reporter: Fine, the students who read the yearbook are the same students who went to college with the football players. It's not fair to them. They can decide.

Reporter: What do you think would happen to Duke if football was not played here?

Gee: It would change drastically the character of the University. I think it would, you would have to guess at the kind of character it would have, and I'm not clairvoyant and therefore I can't really tell you. But it's been a sort of odd quiltwork of decisions which have given up football. Obviously the University of Chicago gave it up with a great fanfare. I don't know whether they regret it or not, but I do know the students have started playing football back. . .

Reporter: On a club basis. . .

Gee: On a club basis but on an expanding basis, with an

interest in getting back into maybe Division III.

Reporter: Right, you need to characterize that. And along those lines, perhaps among many critics of collegiate football there is a love for the game and perhaps they see the present collegiate football as a perversion of what heretofore was a better game.

McGee: You're talkin' about the thirties. . .

Reporter: Or the early and late fifties. . . Let's go at it from this point of view: it's certainly evident that at least a majority of the student body supports the football team. . .

McGee: It's interesting to note that we have at many games 90 per cent of the students come to the games. At the University of Minnesota we had something like 40 per cent.

Reporter: It's clearly a majority. But a lot of students give away their semester enrollment cards. . .

McGee: Alot?

Reporter: Let's look at the support also of the administration. . . Terry Sanford, Charles Heustis, the Board of Trustees — they obviously see the football program as important to the survival of the University as it stands now.

McGee: There is great benefit in athletics for the University itself as it is now constituted.

Reporter: Well, we know the alumni are given a method by which to identify with the University. But what about the people who are coming in? Young men and women 18 years-old, what sort of difference do you think it would make in the applicant pool if football was dropped?

McGee: As far as the attractiveness of the University and where you want to go to school, the fact that we have a viable intercollegiate program plays a part in the attractiveness of the University.

Reporter: Then you would disagree with the statement of John B. Fullen. Significantly for 40 years he was the director of the Ohio State alumni association and editor of the monthly alumni magazine. He said that "Big time college football bears as much relationship to higher education as the Mafia does to big business."

McGee: Yes, I would disagree with that characterization.

Reporter: It is rather sinister.

McGee: I can't in fairness say anything about Ohio State and other schools. However, I think there are places where football is out of proportion as far as its importance goes.

Reporter: But don't we compete against those people, including Ohio State?

McGee: But that doesn't mean we prostitute ourselves to compete against teams that might do things differently than we do.

Reporter: And that gets us into the scheduling. . .

McGee: Can we stop here?

Reporter: Sure.

McGee: What time tomorrow?



Living Groups



Delta Sigma Phi



Pi Beta Phi



Kappa Kappa Gamma



Delta Tau Delta



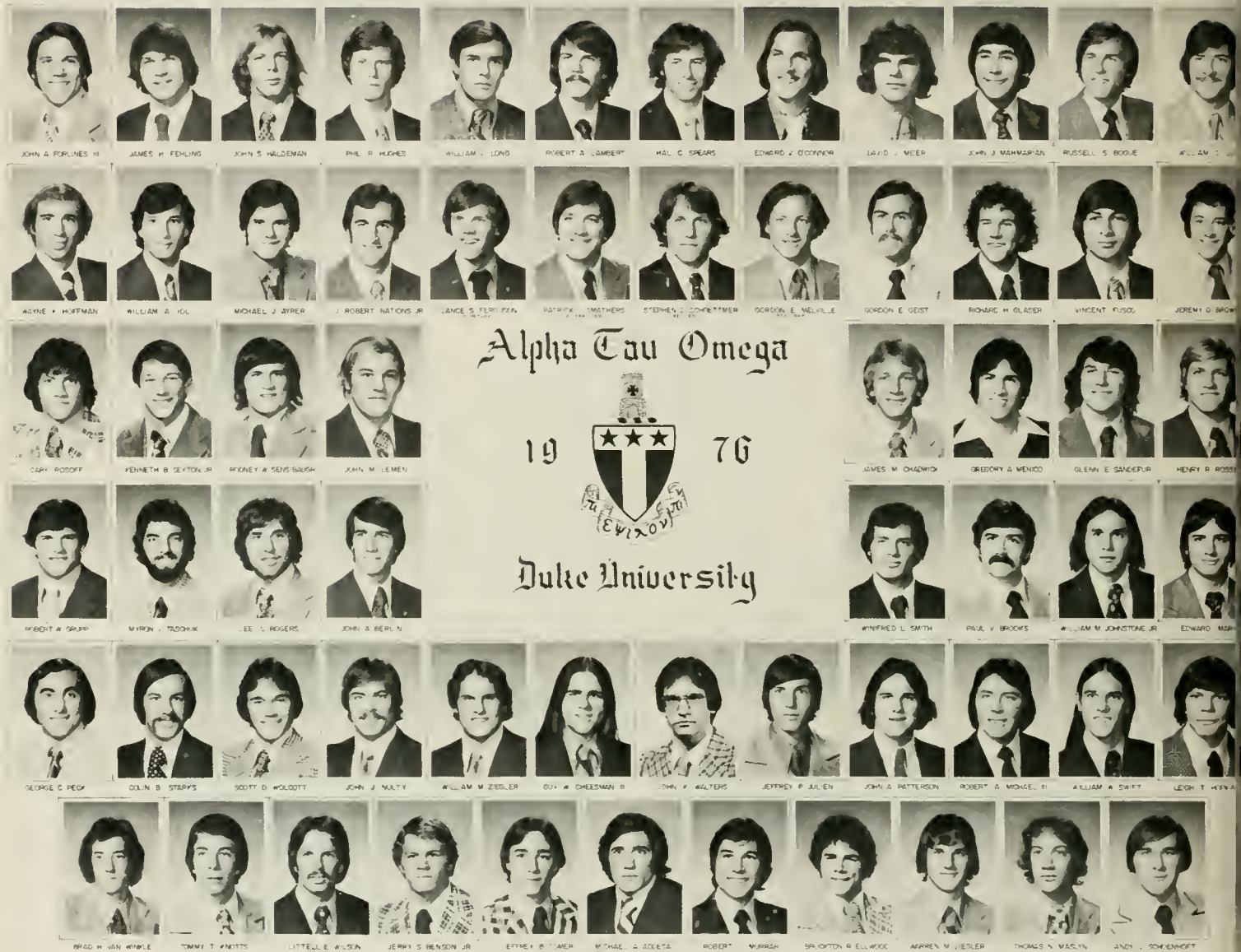
Alpha Delta Pi



Phi Delta Bong



The Mystery Frat



Alpha Tau Omega



Row Row Row



Kappa Delta



Alpha Phi Alpha



Alpha Angels



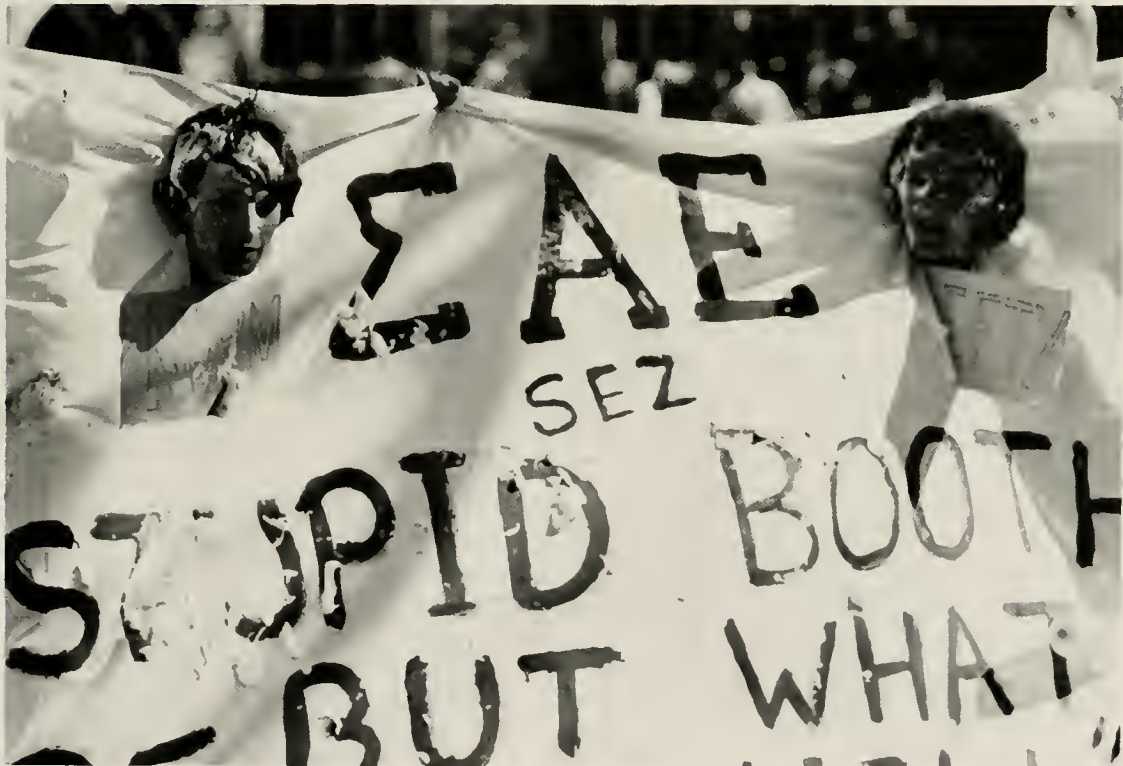
Sigma Nu



Tau Epsilon Phi



Kappa Pig



Sigma Alpha Epsilon







Giles



House I



Wannamaker I



Buchanan







The Ladies of Epworth





Aycock

Jarvis





DUKE UNIVERSITY

GRADUATION EXERCISES

WALLACE WADE STADIUM

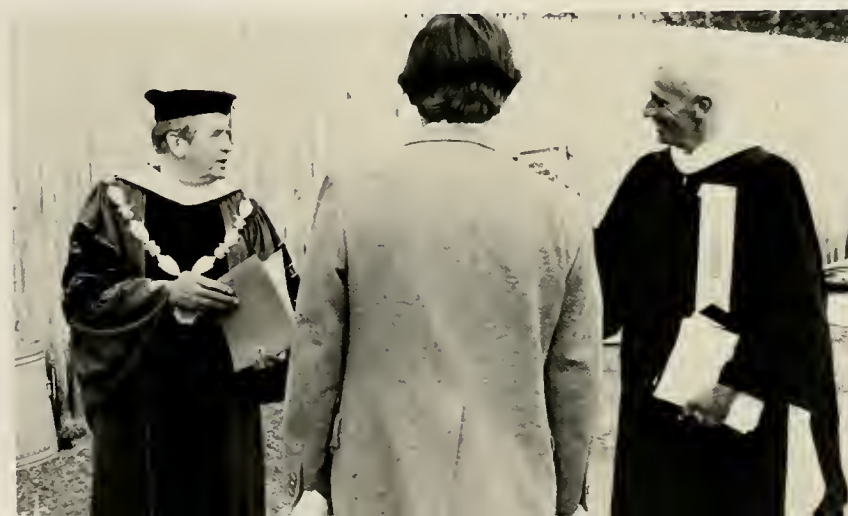
OR

EDMUND M. CAMERON INDOOR STADIUM

Sunday, the Ninth of May, Nineteen Hundred and Seventy-six
Three O'clock in the Afternoon





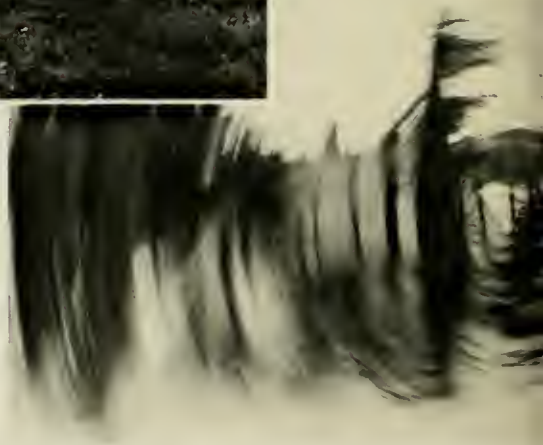


















The **Chanticleer** graciously thanks.....

Kerry Wilson, Ned Earle (for inspiration), Steven Steinhilber, possibly Brian Fluck, Anne Newman, Julie Ross, Merel Bregante, Jimmy Messina, Buddha, Bob Wilber, Chas Conklin, Della Adkins, Peaches Rigsbee, John Mansure, Don Kuperman, Barney Jones, Betsy Church, Marci, Sherman, Camera & Photo, Tom McCollough, Nick Pearson, Steve Tulskey, Steve Miller, Jay Anderson, our friend — the peanut farmer, Jake Phelps, Phillipe Sledge, Rick Moore, Willy Chu, Cynthia Sitter, Barbara Brehm, Rick Metz, Loggins & Messina & Band, Ry Cooder, Swedish Import Maintenance, Illan Silberman, Chris Tieglund, Cathy Kort, WDBS, Poco, Dustin Hoffman — but *not* Robert Redford, Amy Armitage, Bruce Payne, Duncan Heron, Colt Luse, Jeff Cohen, David Darnell, Randy Gellman, P.J. O'Rourke, Russell Dionne, Steven Drucker, Carolyn Gray, The Moody Blues, Fran Miller, Ross Dunseath, Peter Frampton, Jim Recor, Kitt Garrett & Jane O'Brien, the dope shop ladies, David Lovett, Matt Macowski, Woodstien, Mr. & Mrs. T., Francis Zappa, Wes, Chip, Geott, Ian Abrams, the gargoyles, The great yellow tather, Jack Daniels, Pink Floyd, E.T. Becker, Bob Hunt, Amy Plessner, Midnight Construction and Salvage Co., Chris Cooper, Uncle Jerry, Nippon Kogaku, As usual — Panama Red and his white horse Mescalito, The Archive People, The Dead, Aristotle, Newton, Einstein, Bohr, Rock City, Oliver Reed, Bill Griffith, Diane Arbus, Barry Schwartz, B.B., Somebody whom we've forgotten, Tom Scheurman and the merry folks at Western Publishing Co., The editor's sponsor is also recognized.

Whodunnits:

Jay Anderson.....Paste-up Editor

Chris Cooper.....Photography Editor

Maggie Radzwiller.....Editor

Cover design by MGRadz. Inc., drawing produced by Marci
Layout for the 1976 Chanticleer by MGRadz. Inc.

The preceding pages represent the efforts of the Chanticleer staff to encapsulate the 1975-76 school year as they saw it here at Duke, and was done so using photography as the primary medium to express themselves. When i began to devise a way to draw what i believe the rightful attention that a "dedication" represents to the three people to whom this book expresses thanks, it became apparent to me that photographs of each of the individuals would not convey the message. So i shall attempt to utilize my rather limited literary skills in order to express to you the contribution that these men made to the Chanticleer. And to those of you who know these men, you should be aware that their actions have reached far beyond the yearbook into the university community.

Many of us have probably experienced problems of rather distressing magnitude and have been unable to find someone with enough concern to offer their time. The Chanticleer always seems to have an amazing amount of problems, but (Dean) Bill Griffith spent equally amazing amounts of time working with me. The time of day or night would not determine Bill's availability, and few problems were beyond solution.

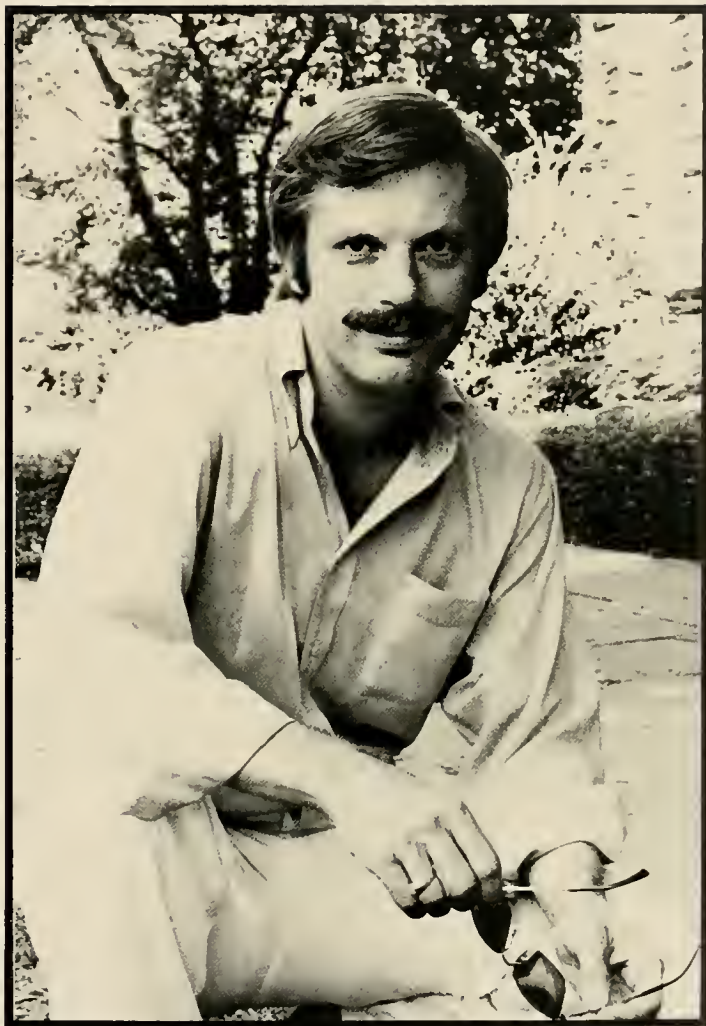
There does not exist a soul who knows Barney Jones who is not keenly aware of the tremendous amounts of love and understanding which he seems to spread over those with whom he comes into contact with. It is a yearbook tradition for the editor to succumb to that rather arduous state known as "madness". Being no exception to that tradition, i am thankful for the incredible amount of love and appreciation which he gave to me just when i believed that the remains of my mind was leaking from my ears.

Bruce Payne possesses a work ethic which makes him unique here at Duke. I remember the horror i felt when i first read the syllabus he distributed for PPS116. ("Of course. . .there's always too much to do. But if you can't deal with it here at Duke, what are you going to do when you leave?") His students are forced to think not only about the massive amount of material involved for his "academic" requirement, but also to establish what is important for them to know for the course of their own lives. From Bruce's work ethic i was able to see just how meaningful an experience i could make of the job of being a yearbook editor.

A dedication, of course, is pretty subjective. These men are the three people who stand out as those who have exerted the maximum amount of influence through their faith, love, understanding and inspiration upon me, and i sincerely hope that many of you who know these men share my thanks to them.

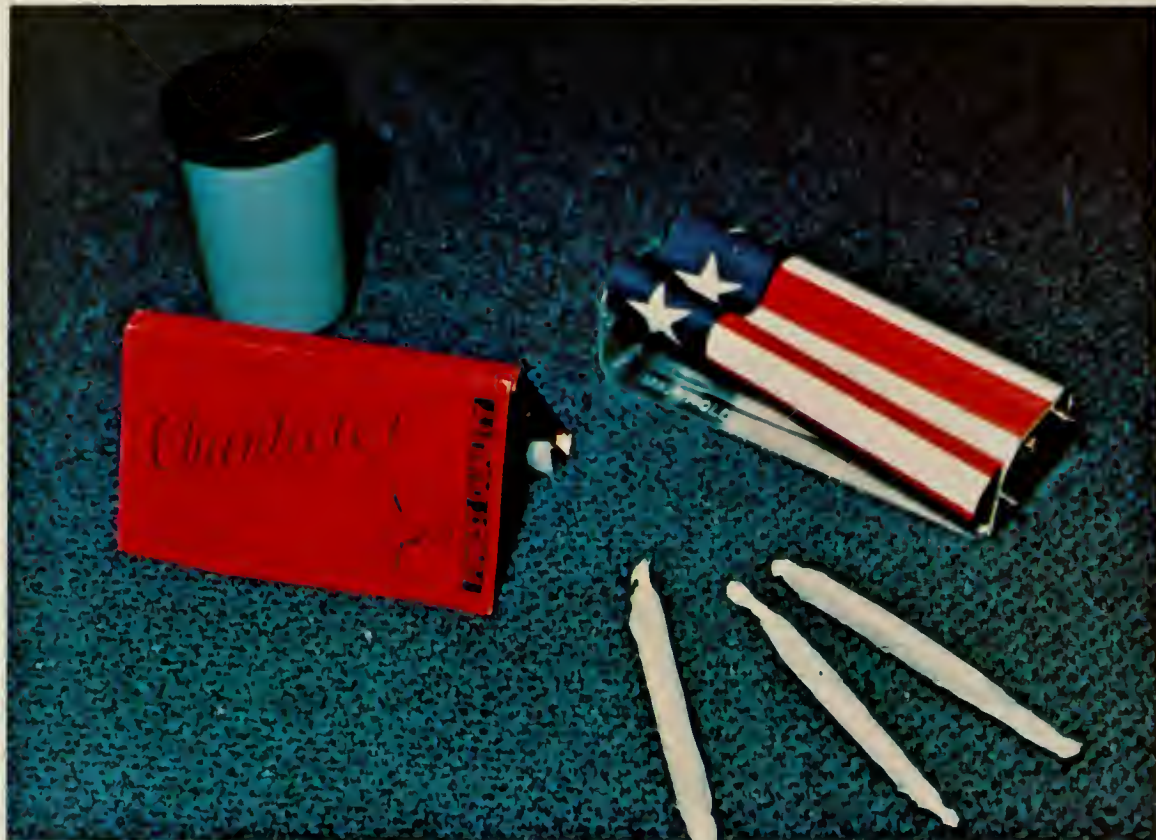
Maggie Radzwiller, editor





9	Christian Cooper
0A	Staff
0B	C. Cooper
1	C. Cooper
2A	M. G. Radzwiller
2B	David Lovett
3	Ned Earle
4	C. Cooper
5A	Jed Daly
5B	Staff
6A	Staff
6B	Staff
6 copy	John Soileau
7A	Anonymous
7B	Staff
8A	Chas Conklin
8B	Chas Conklin
9	Staff
0	C. Cooper
1A	David Lovett
1B	John Katzenmeyer
2A	John Bauer
2B	John Bauer
3	David Lovett
4	C. Cooper

















The Average Dukie:

is five feet eight inches tall, weighs 142 pounds and has brown eyes.

has had sexual relations with another person less than once a year.

prefers getting drunk to getting high on a typical weekend.

does not think Duke's social life is adequate.

studies more than ten hours a week, usually in his or her room.

thinks more money should be spent on the fine arts at Duke.

is more concerned with employment after graduation.

has been to both cultural events and the game room at Duke.

does not want to see more sexually oriented movies at Duke.

would want his or her children to go to Duke.

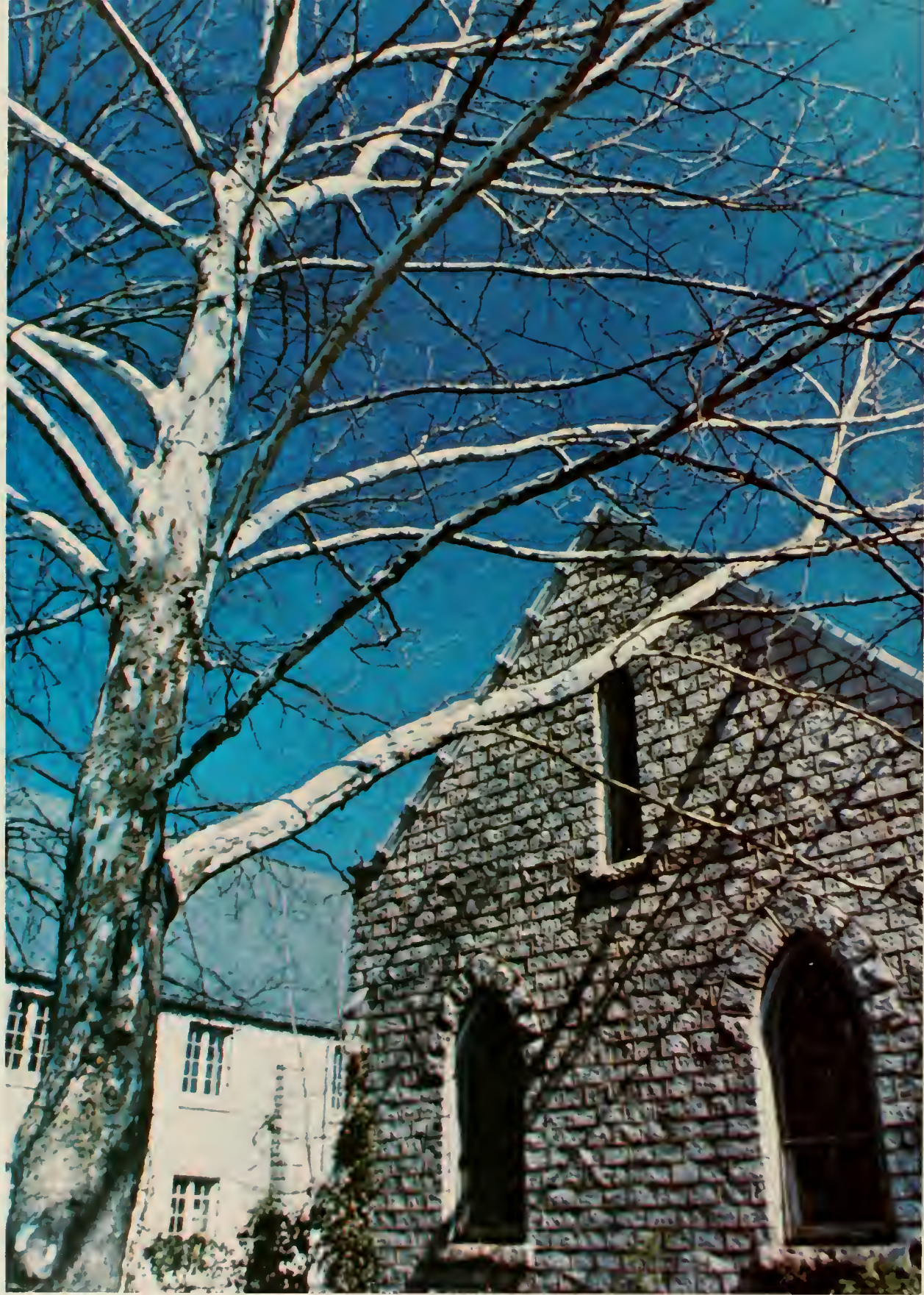
feels that of money, sex, social position and religion,

money will be most important to his or her future happiness.









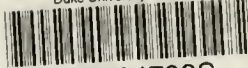




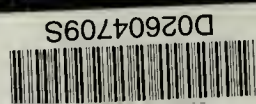




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